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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

June , 1948

Dear Mrs. Halpert:

I am enclosing herewith a check in payment of the painting by Ben Shahn entitled *Mine Disaster* which was selected from the exhibition held by the Society for Contemporary American Art. The Trustees' Committee on Painting and Sculpture have approved this acquisition and I am therefore sending the check for \$935.00 which represents the cost of the painting less our commission of fifteen per cent. I am also sending with this our usual bill of sale which we should like to have signed and notarized and returned to our files. Any data you have on the painting will be appreciated.

We are very pleased to have this interesting artist represented in the permanent collection of the Art Institute.

Very sincerely yours,
Dan Rich
Daniel Catton Rich
Director

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

146 Leaving at Athens Ga.

June 1st 1948

Dear Editor: Answering yours of May 12th I have decided not to make the exchange of the Federal pictures I am putting in a bid for 12 pictures to the War Assets Board, including a Jack Levine, Julian Levi and others on your staff. Hope I get one or more of them.

Got back in good shape from the Bar Assoc meeting at Savannah last week. Had a fine time. Went down with the Dean of the Law School here and met plenty of Georgia lawyers and judges. Best wishes.

— Fred.

Book-of-the-Month Club



385 Madison Avenue NEW YORK 17, N.Y.

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June 2, 1948

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

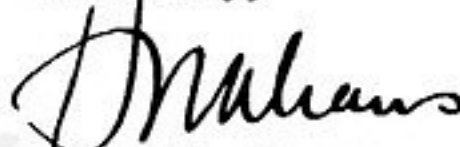
Dear Mrs. Halpert:

Enclosed is a letter, in triplicate, which I have received from Hall Brothers, Inc., covering their reproduction of Miss Georgia O'Keeffe's painting CITY - PINK DISH AND GREEN LEAVES on greeting cards.

You will note that this contract provides for a 5% royalty on the net wholesale selling price of the cards on which Miss O'Keeffe's picture is reproduced, rather than the 10% allowed in the first Gallery Artists contract. However, in a letter I have received from Hall Brothers, they state that earnings on the 5% royalty basis will actually amount to much more in their case since salesmen's commissions are not taken from the royalty. I am enclosing a copy of the Hall letter herewith.

I trust that the contract is satisfactory and will appreciate your returning two signed copies to me.

Cordially,


Harry N. Abrams

HNA:dw
Encl

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ROSS R. DEVEAN

314 N MUSCATEL AVE
SAN GABRIEL
CALIF.



June 3, 1948

The Downtown Gallery
32 East 51st St.,
New York 22, N. Y.

Dear Miss Halpert:

Your invitation to an exhibition of drawings and lithographs by Kuniyoshi makes me wish that I could drop into your gallery for a visit. If you have a catalogue of the drawings, I would appreciate having one.

Please write and give me a little description and the costs on any which you think I might choose as a good representative example of his work. I would like to have a portrait if possible.

I was very much interested in the drawing that you had at the Los Angeles County show two or three years ago. It was entitled, "My Friend". At the time that this picture was available, I felt that I could not afford to pay \$300.00 for a picture. Your advice would be very much appreciated at this time because I would like to own within the next year, one of Yasuo's drawings.

Sincerely yours,

June 7, 1948

TO ALL THE DEALERS

Mr. Hudson Walker requested that a number of American Art Dealers be present at the press conference to be held at the Whitney Museum of American Art on Thursday, June 10th at 11:30 A. M.

Signed EGH

Chairman

June 7, 1948

Miss Katherine S. Dreier, President
Societe Anonyme Museum of Modern Art
130 West River Street
Milford, Connecticut

Dear Miss Dreier:

Mr. Duchamp no doubt reported to you that we agreed to the arrangement you suggested in your letter of May 25th, and are shipping the picture to your Milford address. The bill, with the credit deducted, is enclosed.

We are very happy to be of service to you and are also happy to have Dove represented in your collection.

If at some future time you issue a catalogue, I should very much like to have a copy for our records.

My very best regards.

Sincerely yours

EGHla

Philadelphia New York · Chicago Detroit
Boston · San Francisco Hollywood Honolulu

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

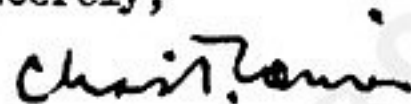
The Downtown Gallery
43 East 51st Street
New York City, N. Y.

Attention: Miss Halpert

Dear Miss Halpert:

Some time ago, I promised you a photograph of the Harnett painting (at least, I believe it to be a Harnett) which I had picked up in an old jewelry shop on 8th Street in Philadelphia just about five years ago. It is not much bigger than the photograph and has no inscriptions on the back.

Very sincerely,



Charles T. Colner

June 8, 1948
CTC:hdf

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June 8, 1948

Mr. David Rosen
Yaltera Art Gallery
Baltimore, Maryland

Dear Mr. Rosen:

Mrs. Halpert was called out of town for the day, but before leaving, she asked me to write you this note.

She wondered if you could possibly stop in the gallery on Friday before two o'clock in the afternoon. There is a matter of some importance about which she would like to ask your opinion. Beside this, the collector who owns the large and important Barnett, MUSIC AND GOOD LUCK, would very much like you to clean and re-line the painting. He has asked me to arrange the details with you as soon as possible.

Sincerely yours,

Charles Alan
Associate Director

cc: 112 East 10 Street
New York, N. Y.

LAWAI-KAI
KOLOA-KAUAI
T.H.

Dear Mrs. Harper
We have built
an addition on our
house which calls
for a weather vane -
Could you send us
photos of either
Roosters or Eagles &
their ^{and/or} signs - Also
of street scene drawings
if you wish to

have any - The
collection was bought
from you for the
Honolulu Academy
of Art is very
much liked & enjoyed
by the public

All good wishes

Robert A. Hunter

June 11, 1948

June 11, 1948

Mr. O. B. Jennings
Room 1714
30 Rockefeller Plaza
New York 20

Dear Mr. Jennings:

David Rosen has given us an estimate of \$400.00 for cleaning and relining your Harnett, MUSIC AND GOOD LUCK. Would you be so kind as to let me know whether or not you would like him to go ahead with this job?

I forgot to mention in my last letter that we are holding the small Harnett here. Would you like that delivered to Sutton Place?

It was good to see you at Ed's the other night. I hope I see you soon again.

Sincerely yours,

Charles Alan
Associate Director

CABLE ADDRESS
SELZFILMS NEWYORK

SRO

SELZNICK RELEASING ORGANIZATION

400 Madison Avenue, New York 17, N. Y. • ELdorado 5-5323

June 11, 1948

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

Your letter of May 27, addressed to Vanguard Films in Hollywood has been forwarded to me here.

We have not signed a deal yet on THE GREATEST SHOW ON EARTH. When the contract is signed and there is some indication of the picture going into production, I will call you. There is no use discussing the subject at the moment.

Thank you for your interest.

Sincerely yours,


Robert M. Gillham

RMG:AP

Editorial Office
Weston Road, Cannondale, Conn.

Business Office
11 Andrew Street, Springfield 9, Mass.

ART IN AMERICA

An Illustrated Quarterly Magazine, founded in 1913
by FREDERIC FAIRCHILD SHERMAN

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Cannondale, Connecticut

June 13, 1948

Mrs. Edith Gregor Halpert
32 E. 51 St.
New York City

Dear Mrs. Halpert,

My book on AMERICAN FOLK SCULPTURE is to be published by Pantheon in October, and I'm writing to ask whether you might be willing to glance through it in proof before publication, some time this month. I would of course make a special acknowledgment in the book. So much of the material is or was yours, and most of the pieces you undoubtedly know well - so thought it would be especially nice to have you detect any flagrant boners in dating or such before instead of after publication.

If you could spend an hour or so on it I'd be most grateful - but knowing how busy you are I'll quite understand if you just don't have the time. Thanks again for your generous help with the illustration.

Sincerely,

Jean Lipman

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THE CINCINNATI ART MUSEUM

CINCINNATI 6, OHIO

PRESIDENT, JOHN J. EMERY
DIRECTOR, PHILIP R. ADAMS

14 June 1948

Miss Edith Halpert
Downtown Galleries
32 E. 51st St.
New York, N.Y.

Dear Miss Halpert:

This is to confirm our telephone conversation of June 10.


I believe my heavy requests were as follows:

1. Glossy print "The headless Horse Who wants to Jump" and "Circus Girl on Ball" by Kuniyoshi.
2. Glossy print of "The Headless Horse who wants to Jump" which includes the objects painted.
3. Publicity photographs of Kuniyoshi and Marin.
4. Available photos of Marin's work in your collection.
5. Request of "Circus Girl on Ball", by Kuniyoshi and "All Alone" by the same artist. The Marin request to be made later. Small signature pieces of both artists (i.e. a very small painting to be used on a panel with name of artist).
6. Assistance on the addresses of privately owned pieces on the attached list. The dates are October 1 through November 5, 1948.

I am rushing like sin to get the preliminary work out so Mrs. Wolf, my secretary can labor on while I have five days fishing.

We certainly appreciate your continuing cooperation in this show.

Most sincere regards,


Robert M. Coffin
Dean of the Art Academy of Cincinnati

R.C:aw

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

HARRIET DYER ADAMS
CURATOR

JUNE 15, 1948

MRS. EDITH G. HALPERT, DIRECTOR
THE DOWNTOWN GALLERY, INC.
32 EAST 51 STREET
NEW YORK CITY 22, NEW YORK

DEAR MISS HALPERT:

THANK YOU FOR PERMITTING US TO
EXCHANGE OUR STUART DAVIS "LANDSCAPE
IN THE COLOR OF A PEAR" FOR HIS "ANA".

WE WILL SHIP THIS PAINTING TO YOU
THIS WEEK SOMETIME.

SINCERELY,

Rhea Moore

RHEA MOORE
SECRETARY

BELGIAN GOVERNMENT INFORMATION CENTER
BELGIUM AND BELGIAN CONGO
630 FIFTH AVENUE
NEW YORK 20, N Y

June 16, 1948.

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st street
New York, City

Dear Mrs. Halpert:

The exhibition of American paintings and sculpture which has been on view in Brussels and Antwerp, is being returned on the S.S. Vinkt, which left Antwerp June 12. Presumably, it will have reached New York and cleared customs two weeks or so later and the paintings and sculptures, which you so kindly lent us for the exhibition, will be returned to you by Ludworths shortly thereafter.

Thank you for your patience in waiting so long for your works of art. We hope the delay has not inconvenienced you too much.

We are expecting catalogs of the exhibition and will not fail to send you a copy of same, as soon as they reach us.

Sincerely yours,

Berthe Schwartz

Berthe Schwartz
Secretary to J.A. Goris
Commissioner of Information

7/dd

June 21, 1948

Mr. Hudson Walker
Artists Equity Association
70 East 45 Street
New York, N. Y.

Dear Mr. Walker:

I am enclosing a report on the sales of paintings during the Equity show, and subsequently. I am referring, of course, to those which were earmarked for this occasion.

Will you please advise me how the checks are to be made out. Incidentally, the artists will make payments directly to you. However, I would suggest that you drop each of them a note stating how the checks are to be issued, so that there will be no confusion.

I hope that the exhibition netted a favorable sum for the Welfare Fund.

Sincerely yours

EGH:la

June 21, 1948

Mr. Harold Goldsmith
Ambassador Hotel
51st Street & Park Avenue
New York, N. Y.

Dear Harold:

Jane Loeb was here the other day and told me about her visit to you and the purchase of a dog, mentioning of course the great surprise it was for them in seeing the large collection at Wilton. This time I am referring to the paintings. Perhaps I can coax all of you out to Newtown when I settle there after July 4th, if God willing, I get a car by that time.

This seems a most inappropriate time to bring up embarrassing matters. The artists, as you know, are beginning to disappear to their summer homes, and before leaving in each instance make a formal call on me for two reasons -- one, to say goodbye; two, to ask for what is due them and/or an advance. It is a very tough period for me every year. I know how frightfully busy you have been, but perhaps in view of these circumstances, you could find a moment to check your bills and make the divisions that you had intended some time ago between your personal collection and the office collection. I should welcome a check at your earliest convenience.

Meanwhile, I do hope that you will drop in so that we can spend some time together before you too depart for the country.

My very best regards.

Sincerely yours

EGH1a

June 21, 1948

Mr. Robert M. Coffin
Dean of the Art Academy of Cincinnati
The Cincinnati Art Museum
Cincinnati 6, Ohio

Dear Mr. Coffin:

I hope you had a pleasant fishing trip without any art interruptions.

Photographs of the artists were sent to you several days ago, but I have been holding up on the Marin photographs awaiting prints from various sources. Incidentally, when you and Mr. Adams were here you mentioned that all the exhibits would comprise paintings in oil. In Marine's case I suppose you intend to make an exception and have both media represented, that is, his oils and watercolors, with the majority in the latter medium. With this in mind I have made quite a large selection of both so that you can have a choice. Each of the photograph has the medium listed as well as the title and date. As soon as you decide on your final selection of both artists, please let me know and we can go ahead with the additional data that you require in the way of names of owners, addresses etc. The Kuniyoshi list seems very good and I am now enclosing the data you requested in connection with this material. Do let me know about the Marine soon, that is, after you receive the photographs.

My very best regards.

Sincerely yours

EGHla

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June 21, 1948

Mrs. Jean Lipman
Weston Road
Cannondale, Connecticut

Dear Mrs. Lipman:

I shall be very glad to go over the manuscript before publication, making whatever suggestions I can offer.

I shall be in New York until the end of this month, but any correspondence that goes to the gallery will reach me as I plan to go directly to Newtown from here.

My best regards.

Sincerely yours

EGHla

P. S. Incidentally, the pair of portraits you wanted to see have been returned to us and I shall be glad to show them to you at your convenience.

June 22, 1948

Mr. Robert Allerton
Lawai-Kai
Koloa-Kauai, T. H.

Dear Mr. Allerton:

Thank you for your letter. It was good to hear from you again. If you have taken snap shots of your new house I should love to have one, as it sounds perfectly fascinating. Mrs. Spaulding was here a few days ago and told me how much she likes it.

Under separate cover I am sending you photographs of several weathervanes we have available, listing on the reverse side the dimensions and the material so that you may have a pretty good idea of what these are. The only large Eagle suitable for outdoor use is a very rare example and is much too expensive for that purpose. That is why I did not include a photograph of this. You have such an excellent one at the museum that I thought you might prefer the rooster, for variety. I am also sending you photographs of two steel pen drawings, one of which I cannot recommend too highly as it is rather a slight example. The other is one of the best in the steel pen group. The prices are all listed on the reverse side of the photographs.

I am delighted that the folk art collection is liked, and hope that I can see it in place some time in the near future. Are you planning to visit in the East soon? It will be so nice to see you again.

Sincerely yours

EGH1a

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ARTISTS EQUITY ASSOCIATION

AEA

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MURRAY HILL 9-6232

June 22, 1948

Dear Mrs. Halpert:

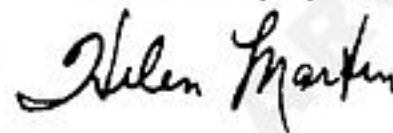
In the absence of Mr. Walker, who is in Provincetown, I wish to acknowledge your letter of June 21st.

Kindly be advised that the report on the sales of paintings was omitted from your letter, and if you will forward this list on to us, we will be glad to notify the individual artists that checks should be made payable to Artists Equity Fund, Inc.

With many thanks for your cooperation,

I am,

Sincerely yours,



Helen Martin
Assistant to the Director

Mrs. Edith G. Halpert,
Director
Downtown Gallery
32 East 51 Street
New York 22, N.Y.

FOUNDING MEMBERS

Kenneth Bates	Bernard Karfiol
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Harold Bohad	Julian Levy
Peter Brown	Jack Levine
Louis Bouche	Oronzio Modarelli
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BORIS MIRSKI



ART GALLERY

ETCHINGS
PAINTINGS
WATER COLORS
FINE FRAMING

OIL PAINTINGS
RESTORED

166 NEWBURY STREET - BOSTON 16
COMMONWEALTH 6-5894

June 23, 194^c

Dear Edith:

Since returning from New York this is the first moment I have had to tell you how much I enjoyed visiting with you. First and foremost I must tell you how much joy I had in meeting your wonderful mother for somehow it brought back memories of days that are no more. Your kindness and guidance is of tremendous pleasure and inspiration to me and I hope to carry on in a tradition worthy of our calling.

I adore your sister, Sonia, and I think you are about the sweetest lady I have ever met. Thanks again and again for such a wonderful evening.

As ever,

Boris Mirski

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

ART COLLECTORS
AND
ARTISTS ASSOCIATION



Donnerstag Gallery
32 E 51 St New York -

Dear Madam

The Kunikida-Taylor Galleries
have forwarded to me in Buffalo
a form letter from your gallery with
them stating that you had
sent them Kunikida's "Piper
& Scaff" \$900. I presume
this is a mistake of the "Strong
Wreath" \$650. And that
it was picked up & shipped
by Hayes as planned.
Please notify them for me as
I must mail the correct data
to the museum at Rochester

With many thanks for your
cooperation in making this
exhibit a first class show,
I am

Sincerely yours
Robert H. Sawyer.

(Mrs A W)

770 W. Ferry St
Buffalo N. Y.

June 25 '48 -

UNIVERSITY OF ALABAMA
COLLEGE OF ARTS AND SCIENCES

DEPARTMENT OF ART

UNIVERSITY ALABAMA

June 25, 1948

The Downtown Gallery
32 E. 51 Street
New York, New York

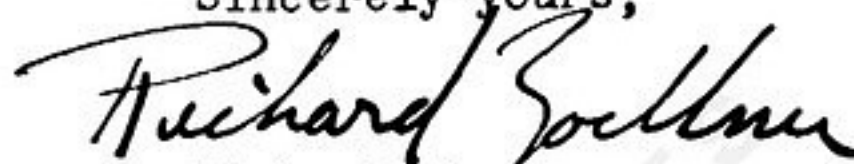
Dear Sir:

We are working out our exhibition schedule for 1948-49.
Can you furnish us information concerning traveling exhibitions
of oil paintings, water colors, designs and prints?

We hope to arrange our shows for the coming season as soon
as possible and would appreciate an early reply.

Thanking you very much, I am

Sincerely yours,



Richard Zosilner
In Charge of Exhibits

RZ:eg

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ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE
TELEPHONE 2-1986
WICHITA KANSAS

306 E. 66th St
NY 21 NY
June 29, 48

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

Please have the two pictures wrapped and marked with my name. Then deliver them to Julius Harvey at your convenience.

Bad news! I have to earmark 3000⁰⁰ for repairing the Murdock Bldg. That means I can not indulge in

more Marin water colors for a while at least - maybe a year. I am sorry. Thank you for so many kindnesses.

Elizabeth H.

June 29, 1948

Mr. Paul Gardner, Director
William Rockhill Nelson Gallery of Art
Kansas City, Missouri

Dear Paul:

It was good to hear from you and I was delighted that Kansas has become so drawing conscious. More power to you!

We are not very cocky about selling only ten percent of the drawings but there was rather a small selection from this gallery and we are quite happy with the results. A receipted bill in duplicate is enclosed.

If you promise to tell me about the 'chicken and the egg' when I get there, I may be encouraged to take the westward trip. Meanwhile, my very best regards and wishes for a very pleasant summer.

Sincerely yours

EGH1a

June 29, 1948

Mr. Donald Bear, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Donald:

It was good to hear from you.

In view of the fact that I have been bursting at the seams for the past twenty odd years in the hope of, and every effort of, promoting American drawings, I am particularly delighted that you have decided on such an exhibition. We shall indeed be happy to cooperate with you in every way.

I am enclosing a list of the artists who have excellent representations for such an exhibition. Those names preceded by an asterisk have a large selection available, but all the others have drawings for the purpose outlined in your letter.

If you will let me know which of the boys you wish to have represented, I shall select the two best drawings in each instance, so that we can reglly give you a knock out display.

When are you coming East? If by some wild chance I get enough energy for a western trip, I may call on you the latter part of the summer. I certainly developed a lazy streak in the past few years. Comfortable, middle-age has settled on me in a big way.

My very best regards and wishes for a pleasant summer.

Sincerely yours

BGH1a

June 30, 1948

Mr. Harry N. Abrams
Book of the Month Club
388 Madison Avenue
New York 17, N. Y.

Dear Mr. Abrams:

Enclosed you will find the signed document
you requested. In Georgia O'Keeffe's absence
I have signed the paper as her agent. I am
sure that Mr. Hall will find that satisfactory.

How about coming in to see our current exhibition
of recent paintings by our entire group of artists.
The gallery will be open all summer, with a very
interesting group of shows and we look forward
to seeing you.

Sincerely yours

EGHLa

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 30, 1948

Mr. Ted Sandler
25 Sutton Place South
New York, N. Y.

Dear Ted:

I have just spent several days with the accountant who convinced me that I cannot carry outstanding balances for so long a period. It is very embarrassing for me to write to you about this as you can well understand. On the other hand, you must realize that I have to retain a business-like attitude.

If you are not in a position to make any payments whatsoever, why don't you return the painting. We shall give you full credit for it. If, however, you can send us a check for at least \$250 we can go on carrying it for a period of three or four more months, if you can arrange to make regular payments.

Wont you please get in touch with me as I am leaving for my vacation on Friday and must have everything cleared up before I go.

Why don't you drop in to say goodbye.

Sincerely yours

EGHla

July 2, 1948

Mr. Oliver B. James
Security Building
Phoenix, Arizona

Dear Mr. James:

Thank you for your check.

We are following your request in the shipment of the painting and hope that you will receive it very shortly.

I cannot tell you how sorry I am to have missed you during your visit, I had hoped you would come in again as it is always so stimulating to see you.

Mr. Alan indicated that you are still interested in the Zorach sculpture which tempted you some time back. In view of the fact that your interest persist, don't you think that you should break down and acquire this superb example by our top American sculptor. As a hot weather inducement I shall offer you a ten per cent discount, reducing the price to \$2250. How about it? Do let me hear from you.

My very best regards and wishes for a pleasant summer.

Sincerely yours

EGH1a

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET
SANTA BARBARA, CALIFORNIA

DONALD BEAR
Director

July 2, 1948

CONSTANCE DE SANTILLANA
Administrative Assistant

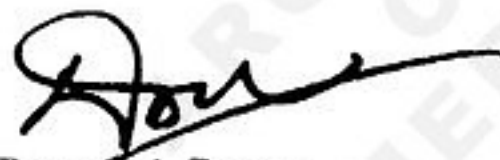
Mrs. Edith Halpert
Director
The Downtown Gallery
37 West 41 Street
New York 22, N.Y.

Dear Edith:

Thank you for your wonderful letter. It did me a great deal of good to hear from you and to know that you approved of this idea of ours. As for your list, I would like to have two drawings by everyone you have and then later on maybe we can work out some smaller drawing shows by individuals or groups. You certainly have a magnificent array of names.

I hope you get West and let us know when you are coming. We would love to see you, and it can be very pleasant, especially toward the end of the summer when there is not much fog. You asked when I expect to be West. Very likely not until after Christmas. Hope you have a very good summer indeed.

Cordially yours,



Donald Bear
Director

FB:n

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Rockefeller Center

New York 20, N.Y.

July 2, 1948

Dear Mrs. Halpert:

Your beautiful letter of sympathy and your moving tribute to Mrs. Rockefeller are deeply appreciated. Please know how truly my family and I thank you for both.

Because you knew so well the loveliness of Mrs. Rockefeller's personality and from your association with her over many years were also aware of her appreciation of beautiful and worthwhile things, your kindly thought at this time is the more helpful. That her radiant spirit lives on is our comfort and joy.

Very sincerely,

John D. Rockefeller Jr.

Mrs. Edith G. Halpert
32 East 51st Street
New York City 22.

July 2, 1948

POL
4

Mr. Richard Zoellner
In Charge of Exhibits
University of Alabama
University, Alabama

Dear Mr. Zoellner:

Because of the popularity of our artists and the small stock we have by each, we are not in the habit of sending out circulating exhibitions. However, from time to time we organize special shows for a museum or a University gallery, selecting the type of material the institution is most interested in.

I am enclosing a list of our artists for whom we serve as exclusive agents. Whenever we do arrange an exhibition of their paintings in any medium, we charge no exhibition fee whatsoever but request a purchase guarantee. We feel, and many of the institutions agree with us, that it is much more advantageous all around for the institution to make an investment rather than spend a considerable sum as a fee. Of course the consignee pays all the transportation, packing and insurance expenses as well.

If the plan is agreeable to you, please let me know which of the artists you would like to have in such an exhibition, listing the number of pictures you can hang simultaneously and indicating two alternate dates.

I shall not be here during the summer months but Mr. Charles Alan, my associate, will be very glad to continue this correspondence.

Sincerely yours

EGH1a

July 3, 1948

Mr. Henri Marceau
Philadelphia Museum of Art
Fairmount Park
Philadelphia, Pa.

Dear Mr. Marceau:

I have delayed writing to you in the hope that two or three of the prospects would come through. But so far, no luck. The American public is very curious going from one extreme to another. At the moment it is 100% American and there seems to be very little interest in Mexican art. I was disappointed too that very few of the museums seem to show any signs of interest, although generally, the show was very much liked.

Do you want to leave some of the small items for sale, with us, so that we can tie them in with future exhibitions, or do you want to take the entire collection back. We have just removed the pictures from the wall, but have very inadequate storage space. Whenever your truck comes this way we can arrange to have the pictures ready for pick up.

Would you please let me know whether we should retain some of the items and whether we may retain the photographs of the pictures for sale. I was disappointed in not seeing you during the exhibition.

I hope that you have a very pleasant summer.

Sincerely yours

EGHla

OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SECURITY BUILDING
PHOENIX, ARIZONA

TELEPHONE 2-2287

6 July 48.

Dear Mrs. Halpert:

Thanks for your nice letter, but the Znach does not tempt me enough, as I already have a fine one from you.

The Shaker is en route and should finally complement my Dove, Shaker and Spurs.

Sorry to miss you. Could not stop by again because I had only 4 days, with myriads of family to see and some business to do.

Sincerely yours.

Oliver B. James.

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WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D L V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH



STREET · NEW YORK

FLORA WHITNEY MILLER, *President*

JULIANA FORCE, *Director*

LLOYD GOODRICH, *Associate Curator*

HARMON MORE, *Curator*

MARGARET MCKELLAR, *Staff Assistant*

July 6, 1948

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Very many thanks for lending me this copy of Stieglitz's letter to you about Weber. It is an amazing document and I would not have missed reading it for anything. It was very kind of you to lend it to me.

Sincerely yours,

Lloyd Goodrich
Associate Curator

LC:sc
Encl.

THE STATE UNIVERSITY OF IOWA
IOWA CITY

DEPARTMENT OF ART

July 7, 1948

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York City

Dear Mrs. Halpert:

The "Pop" Hart prints have arrived in good condition. We have asked Dr. Harper, Director of the School of Fine Arts, to present the gift to the Board of Education for formal acceptance. When this is accomplished, he will sign your receipt and return the copy to you.

The prints are fine, and we are happy to have them in our growing collection.

Sincerely,



Helen Swartley

HS:ls

July 8, 1948

Dear Aline:

I really should have told you to look up Robert Tannahill when you were in Detroit, a very swell guy with some very swell paintings. Maybe you did meet him, as he was - until recently - quite active in the museum.

Edith and I went over your route city by city and decided that there was little we could add as you will probably meet all the people we know in the various places. Not wanting to burden you with a lot of names, I am just listing those we believe would be of very special and immediate interest:

Mr & Mrs Samuel Maslon
Red Gate or: 500 Builders Exchange
Wayzata, Minn. Minneapolis, Minn.

Mr & Mrs Jan de Graaff
01900 Palatine Road or: Gresham, Oregon
Portland, Oregon

(The de Graaffs are a must. You will be amused because she is Dr Alfred Hess' daughter - who fed you cream cheese when you were a baby - and Ralph & Bob Straus' first cousin. He is a wonderful Dutchman. They live in a Neutra house and have an almost completely abstract collection, both French & American. As they are quite rich they buy only top things.)

Mr Earle Ludgin
121 W. Jackson Drive
Chicago, Ill.

(You probably know of him. By far the most interesting collection of young artists in Chicago, if not the whole ~~existence~~ country. A very alive and interesting person.)

Mrs Shirley Garnett
1714 Hinman Avenue
Evanston, Ill.

(Running a small and successful gallery in Chicago, with many interesting angles on how to sell art in the Middle-West. Worth your while for a few minutes.)

Mr Wright Ludington
Sycamore Canyon Road
Santa Barbara, Calif.

(I'm sure you know of him. We consider him the most interesting and progressive collector on the Coast. One who buys with no eye to "snobbism".)

Mr William Brice

312 N. Faring Drive

Los Angeles 24, Calif. Phone: Crestview-1 4749

(Do go to see him. He is a swell and articulate person and will give you a good angle on the Coast from the artist's standpoint. If you have no other good access to Mrs Leslie Maitland - whose collection you must not miss - Bill Brice is a very close friend of her's.)

Mr & Mrs William Keighley

1201 Tower Grove Drive

Beverly Hills, Calif.

(A very interesting completely unpublicized collection of American paintings. They are the sole collectors who have any plan. They have started with Inness, Kensett, Haassam, etc. building through the Eight, now are just starting on "moderns". Nothing from the 20's, so I have no motive in suggesting you see them.)

Mr Stanley Barbee

911 North Beverly Drive

Beverly Hills, Calif.

(If you have time, might be interesting. Some good things.)

And if you think you would be amused:

Mr Whitfield Cook

10910 Chalon Road

Bel Air, Los Angeles 24

Mrs Henry Greyfuse

969 San Pasquale Street

Pasadena 5, Calif.

- am not including Ahrensterg, Robinson, etc., as you probably have them already. Edith and I both think it is a shame you are not going to Fort Worth, the most "art-becoming" town in the country today, both from the angle of artists and collectors. But I suppose it really is too long a trek.

Do have a good time, and send me a postcard.

Much love,

July 8, 1948

Mr. Helmut Bartsch
Holabird and Root
180 North LaSalle Avenue
Chicago 1, Ill.

Dear Mr. Bartsch:

Last week I was repainting my kitchen and bathroom - which is of no interest to you at all, except that I had old newspapers spread about and, glancing down, I read that your firm is building a large hotel in Venezuela. Certainly you will need paintings, if not murals.

For such a project, if all the paintings and mural decorations, etc., were created by artists represented by this gallery, we would be able to give your client a very special price. As you can understand, if we had the exclusive contract for such a scheme (and it had any magnitude) we could afford to reduce our commission without penalizing the artists involved.

Don't you let me hear from you in regard to this?

Sincerely yours,

Charles Alan
Associate Director

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PHILLIPS MEMORIAL GALLERY

1600 TWENTY-FIRST STREET

WASHINGTON 9, D. C.

DUNCAN PHILLIPS
Director

MARJORIE PHILLIPS
Associate Director

ELMIRA BIER
Assistant to Director

July 8, 1948

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York

Dear Mrs. Halpert:

Mr. Alfred Frankenstein was in today and asked permission to have Mr. Keck make a microscopic examination of our Harnett. We are willing to grant this permission and are writing to ask if you will please have the Berkeley Express deliver the painting to Mr. Keck at his studio. You will know whether to send it to Mr. Keck at the Museum or at another address. Have the Berkeley Express send the bill to Mr. Frankenstein. Thanking you for this favor and cooperation,

Sincerely yours,

Elmira Bier

EB:T

Checked with Elmira Bier & just
hadn't inquired as to whether it
had been returned. We have receipt
from Phillips

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July 8, 1948

Miss Sylvia Sloan
779 East Second Street
Brooklyn, N. Y.

Dear Miss Sloan:

We are prepared to deliver your Kuniyoshi drawing at any time convenient to you. But before doing so, I was wondering if you would like us to have it framed for you. By the way, did you see that your drawing was mentioned in Robert Coates' review of the exhibition in the New Yorker?

You probably read about our current exhibition in one of the Sunday newspapers. If you are in town one day and have a few spare moments I think it would interest you as (what we consider with some pride) good merchandising. It has certainly created enormous interest and brought a great many new people to the gallery.

I would appreciate it if you would let me know about the drawing.

Sincerely yours,

Charles Alan
Associate Director

OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SECURITY BUILDING
PHOENIX, ARIZONA

TELEPHONE 2-2287

9 July 48

Dear Mr. Alan:-

The Shahn now hangs in my office with the Shuler and Spruier and looks as well as I thought it would. An interesting little picture.

How old a man is Shahn now and where does he work? N.Y.?

Sorry I could not make time for another visit to you, but my stay was short with much to do.

Sincerely,
Oliver James

Illinois Wesleyan University

ART DEPARTMENT

ART CENTER
BLOOMINGTON ILLINOIS

July 12, 1948

Mrs Edith Halpert,
Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mrs. Halpert:

We have started building a permanent collection of contemporary paintings here at Illinois Wesleyan University and we hope to add to it each year. In view of that fact we are organizing our Third Annual Purchase Show which is planned for sometime in November of this year. In order to have a varied show from which to select paintings for our collection, I am contacting a few of the New York galleries.

We would like to include the work of some of your painters in our show if the arrangement is agreeable with you. Since I will be in New York during the week of July 26th, may I consult with you at that time, if you are interested in participating in our exhibition? I will know the exact dates of our show at that time.

Sincerely yours,

Rupert Kilgore

Rupert Kilgore, Director,
School of Art.

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

4501 Ellis Avenue
Chicago, Illinois
July 12, 1948

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert -

I am sorry I did not have a chance to see you again before I left New York. I especially wanted to tell you about the enclosed, but I did not see the Folwell and Thomson pictures until the long Fourth of July weekend, and had to head west before that holiday was over.

My notes on the Thomson picture are hidden away with a bunch of papers and things, and I can't find them at the moment. Consequently I can't give you the measurements. The signature and date are perfectly clear on the painting, but didn't show in the photograph. I believe the date is 1878. I hope Mrs. Thomson's address amuses you as much as it does me.

Mrs. Hyde Ballard, the daughter of Mr. Folwell, whom I saw in Merion, told me that her father might consider selling his Harnetts. The painting is a beauty.

In addition to the four enclosed, I have recently run across a fifth Harnett, a very small painting which uses exactly the same briar pipe as the one in the Ashley picture, plus a sack of tobacco. I obtained my photograph of it from the owner, Charles Coiner of H.J. Ayer and Son, Philadelphia, and so do not have an extra print to send you. Mr. Coiner told me he had also sent a print of it to Mrs. Gardner, so perhaps you have already seen it. If you wish, I can have my copy photostatted for you after I get home.

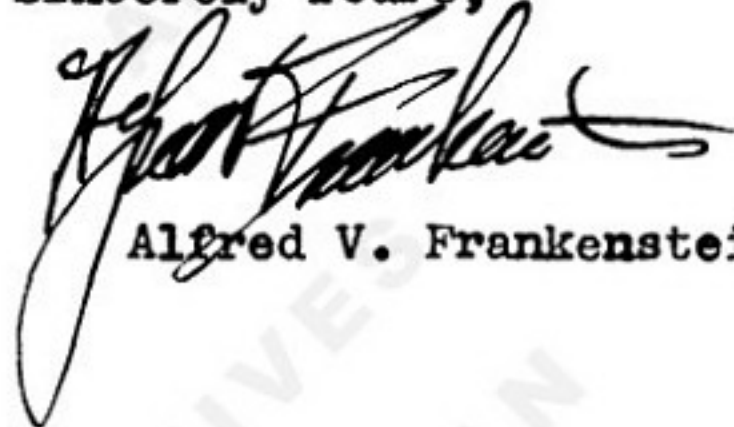
This brings you up to date so far as my discovery of new Harnetts is concerned. I hope we can continue to inform each other regarding Harnetts brought to our attention. I should very much like to have a photograph of the one on panel, painted in Paris in 1885, which you showed me just before the exhibition opened. I should also like to know about the two Harnetts in California about which you spoke; and if any Harnetts have come your way more recently, I should appreciate knowing about them. Henceforth, as in the past, I shall send you photographs of all the Harnetts I find, and should be grateful if you would reciprocate.

I am leaving for San Francisco tonight but am stopping in Texas to look into various things that seem quite interesting in prospect, and so shall not reach my office until a week from today. The rest of the summer should be relatively quiet, and I hope to have a chance to sort out and arrange the mountain of stuff I picked up during the winter. There is one thing, however, which I know I am going to need, and the sooner I can have it the happier I shall be. That is a copy of Mr. Rosen's reports on the pictures he has examined for you. If you would like a copy

of Sheldon Keck's reports to me, I shall be very glad to provide you with them as soon as they come. I hope they will be waiting for me when I get back.

With kindest regards,

Sincerely Yours,

A handwritten signature in dark ink, appearing to read 'Alfred V. Frankenstein', with a long, sweeping underline that extends to the left.

Alfred V. Frankenstein

July 13, 1948

Mr. Cliver B. James
Security Building
Phoenix, Arizona

Dear Mr. James:

It was very kind of you to write me about the Shahn. And, of course, I am glad that it is living up to your expectations. For me, that painting has such a distilled intensity that, with the simplest of means, it carries a tremendous impact. With great economy and no extricidery the artist has made his statement in the purest aesthetic terms. In that the painting has a curiously Oriental quality. I have seen many, many Shahns and among them I consider it one of his very best.

Here is some biographical data which might interest you. The most complete monograph on Shahn is the one James T. Soby wrote for the Penguin Modern Painters series. It is distributed by the Museum of Modern Art. The same museum's bulletin dated Summer, 1947, contains many reproductions, the catalogue of Shahn's retrospective exhibition, and a bibliography.

Sincerely yours,

Charles Allen

THE JEWISH MUSEUM
FIFTH AVENUE AT 92ND STREET
NEW YORK 28, N. Y.

UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

July 14, 1948

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. Chase of Cincinnati informed us
that you will be so very kind as to donate your
collection of Palestinian glass to our Museum.

We accept this gracious gift very
gladly, because it will be a valuable addition
to our section of Palestinian antiquities.
Will you be good enough to let us know when
it would be convenient for you to have the pieces
called for by us?

Thanking you for your great kindness
and interest,

Yours very sincerely,

Stephen S. Kayser

Stephen S. Kayser
Curator

ehd

July 15, 1948

Mr. Rupert Kilgore, Director, School of Art
Illinois Wesleyan University
Art Center
Bloomington, Illinois

Dear Mr. Kilgore:

In Mrs. Helpert's absence I am answering your kind letter of July 12th. As a matter of fact, I recall taking care of you last summer when you selected the exhibition of watercolors you held last Fall.

I think I can help you again this year, giving quite as good a selection as last year. At this time so few paintings are out on exhibition that we have a large stock from which you may choose.

I will be very happy to see you during the week of July 26th. I would appreciate it if you could telephone me upon your arrival in New York, so that we may arrange an undisturbed time.

Sincerely yours,

Charles Alan
Associate Director

ARTISTS EQUITY ASSOCIATION

AEA

LEGAL COUNSEL

Joshua Binion Cahn

PUBLIC RELATIONS COUNSEL

Win Nathanson
and Associates

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EXECUTIVE DIRECTOR HUDSON D. WALKER

MURRAY HILL 9-6232

July 19, 1948

Dear Edith:

I am pleased to enclose a copy of the "First Woodstock Art Conference" which was arranged by the Woodstock Art Association. This year the Second Woodstock Conference will be jointly sponsored by the Woodstock Art Association and Artists Equity.

A joint committee has been working on the plans for the conference for several months and has asked me to invite the speakers. The conference schedule is herewith attached. Would you be free to participate as indicated on this list at this year's conference?

Inasmuch as the time is quite short, we would greatly appreciate your wiring collect whether you will be with us, and hope it will be in the affirmative.

Sincerely yours,

Hudson D. Walker
Executive Director

Miss Edith Halpert
c/o Downtown Gallery
32 E. 51 St.
New York, N.Y.

P.S. We will be able to pay transportation up to two hundred miles from Woodstock, and you will be accommodated in the home of a Woodstock resident for the duration of your stay.

MRS. RAFAEL NAVAS

306 East 66th Street, New York 21, N. Y.

July 20, 1948

Dear Edith:

Will you continue to hear
with a very tired woman?

There was a terrific storm
with a 100 mile wind in
Wichita last week. Result:
DAMAGE. My real estate
is covered ^{by} ~~with~~ insurance
of course, but not my time
and strength. There is an-
other lease to worry over, too.

However that long expected letter arrived yesterday and it contained good news.

Frankly I am a little afraid of making decisions when I am so tired. So ---

I am going to be quiet for a while as to the Museum's

Collection. By November, I should know enough as to finances, to be able to move in a definite way.

MRS. RAFAEL NAVAS

306 East 66th Street, New York 21, N. Y.

In the meantime, know
that I am doing my best.

All good wishes,
Elizabeth.

R. F. ...

July 21, 1948

Mr. Felix Jager
Look
511 Fifth Avenue
New York 17, New York

Dear Mr. Jager:

Your August 3rd story on the Des Moines Art Center is excellent except for one entirely excusable omission. You did not air the undercurrent of trouble which has now caused the resignation of toy flight Paul Parker as Director. (See Des Moines Register, July 17)

With one of the best physically planned small museums in America as a workshop, Parker had a tremendous opportunity to show his heels to the museum world. For three years he planned, and planned well.

As any museum director would do, who would not sell his integrity to his trustees, Parker fought for professional catholicity in activities and collecting. He fought for a normal professional authority. Although most Des Moines people, including his executive or operating board, were behind him, he lost on both counts to a few powerful people whose knowledge and taste in art are only as broad as their own personal and sentimental pleasure. He lost to trustees steeped in amateurism and dilettantism.

The major issue has been Parker's right to recommend the works of art to be purchased or accepted as gifts: i.e., his right to some degree of control over the kind of museum his professional name would be attached to. The underlying issue boils down to the popular habit of letting amateurs usurp the powers of professionals, of letting ignorance dictate what ignorance shall be taught. Along the way the 50 year old fight against the art of our time ("modern" art) plays an important part - as it seems to be doing these days with frightening regularity.

Parker's quarrel is surprisingly recurrent in these reactionary days. His firm stand on a basis of professional integrity is rare. A good many museum men have simply shut up obediently and let amateurism have its backward way. The Des Moines case is especially painful. With splendid equipment and a fresh, unfettered start, America might have had another progressive museum to be proud of. The forecast now is "cloudy and dull".

Shades of the Hearst attack on the State Department exhibition!
Shades of the "Little Red School House" philosophy of education!
Shades of the halt leading the blind!

Will the American business man ever realize that his prowess in making money does not qualify him to lead his people toward the attainment of cultural sensitivity.

Sincerely,

D. S. Defenbacher

DSD:erf

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OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SECURITY BUILDING
PHOENIX, ARIZONA

TELEPHONE 2-2287

22 July 48

Dear Mr. Alan:-

Thanks for the data on Shahn which is exactly what I wanted. I had known his name and work though not well. Thought the price for this small tempera pretty high, but now see it fully justified by the artist's success and distinction, - plus of course the quality of the picture. The Shahn now hangs in my office with the Shuler, Spencer and a semi-abstract Rydner. Quite a combination, - for Phoenix. Cordially, Oliver James

July 27, 1948

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Alfred Frankenstein
4501 Ellis Avenue
Chicago, Illinois

Dear Mr. Frankenstein:

Both of your letters were forwarded to me in Newtown where I am spending my vacation as usual.

Thank you for sending me the information and the photographs. The woman next door had talked about the picture on several occasions but could not determine the price. Perhaps we shall get it at some future time.

When I get back to New York I shall send you photographs before and after David Rosen cleaned two paintings we acquired recently. I shall also send you the name and address of the Chicago owner of an interesting small Harnett. All I can recall at the moment is his surname -- MacAllister. Mr. Coiner sent me a photograph of his painting and I plan to drop in to see it when I visit my sister in his neighborhood. The panel you referred to was photographed by us and as a matter of fact, I ordered an extra print for you. This will be sent on at the same time so that you have all the records from us.

Some time during the summer I hope to see David Rosen and obtain from him the reports you referred to. It is not an easy job, but I shall do my best. Of course I should like to see Mr. Keck's reports if they are available. I hope to have some more of the pictures cleaned, in which event I shall have new photographs made, with duplicate copies for you. Incidentally, Jennings large picture is also being relined and cleaned and a photograph of it in its new condition will be included in the group.

If you want to communicate with me before September 6th, may I suggest that you write directly to Newtown.

Sincerely yours

July 27, 1948

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Elizabeth Navas
306 East 66 Street
New York 21, N. Y.

Dear Elizabeth:

I have been so overwhelmed with guests, plumbers, electricians and roofers, that I have not had an opportunity to answer your letter sooner. I hope you will forgive me.

I cannot tell you how sorry I am that you are having more and more difficulty with your real estate. However, if you are insured the repairs may make it possible for you to get higher rental. In any event, there is nothing you can do about the situation in the way of worrying, and I would just relax about it. It seems to me that the letter brought good news to counteract the bad. There is always a balance.

The foundation I mentioned was the Haydn. I read the will some years back and in my non-regalistic and avid mind, I saw visions of large funds for the use in connection with art. The money was allocated, as I remember, for the purpose of furthering the education of youth. It seems to me that painting, sculpture and graphic arts might be considered as part of an educational program for youth, and there seems no reason why the Federation of Arts cannot organize exhibitions for High Schools, Boy's Clubs and various other organizations which cater to the young, obtaining money from the Haydn Foundation for the purchases of pictures for such circulating collections. In any event, I think it is well worth looking in to. I have mentioned it from time to time to some of the boys, but nobody seemed sufficiently interested to look into it, but I know you will. There's real gold in the Haydn hills.

When do you think you can come up here again? It would be so nice if you could come up during the week when there are fewer interruptions. Do let me know. It would be so nice to see you in the quiet of Newtown.

My best regards.

Sincerely yours

July 27, 1948

Mr. Donald P. Blagden
Mount Desert P. O.
Maine

Dear Mr. Blagden:

On my return to my summer home, from a short trip,
I found your letter.

In checking with the office I am advised that in
spite of a thorough search made in the gallery,
the missing antler could not be located. I recall
seeing it not very long ago in an envelope attached
to the weathervane, but it has evidently mislaid.
I am dreadfully sorry and shall do my utmost to
locate it. However, it occurred to me that some
local artisan up Mount Desert way might be able
to make a duplicate based on the remaining antler.
If so, I shall be very glad to pay the expense
involved. Do let me know what you decide to do
and I hope that you will understand the situation.

I am very pleased that it looks well and that you
are pleased with the vane. I look forward to hear-
ing from you soon.

Sincerely yours

EGH:la

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 27, 1948

Rabbi Jacob D. Schwarz, Director
The Union of American Hebrew Congregations
Commission of Synagogue Activities
Merchants Building
Cincinnati 2, Ohio

Dear Rabbi Schwarz:

Recently Mr. Mitchell Siporin gave me a copy of a letter you addressed to him.

May I extend my congratulations to you and to your committee for the program you have outlined in relation to future building. It is so rare that a plan is integrated as outlined by you, that everyone interested in the arts should offer his cooperation. If at any time I can be of help, please do not hesitate to call on me.

For your information, the Downtown Gallery which I direct, represents several of the leading American artists, a number of whom are "competent" Jewish painters and sculptors. For your information I am enclosing a list of the gallery roster and am sending you a brochure under separate cover, to furnish a brief outline of these artist's accomplishments. Most of them have had experience in working with architects and in fitting their work into an architectural plan.

If you should be in New York any time after Labor Day, I do hope you will pay us a visit to see the original paintings and sculpture by these artists. It will be a great privilege to meet you.

Sincerely yours

DGH:la

306 E. 66th St
NY 21 NY
29th July '48

Dear Edith:

Thank you for your letter of the 27th.

Hayden money should not lie
in the bank.

You are generous to ask
me to New York again this Sum-
mer. I am not much fun, as
I feel particularly dull these days.
Surely by the week starting the
8th - well the 15th, I should
have affairs in order. Some-
things appear in cycles, I have
learned. You have many

friends and many children, so
don't have me on your mind.
If you see a clear day or two
in all respects, send me word.

Thank you and
Happy days.

Elizabeth

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August 2, 1966

Mr. Grover C. Holden, Chairman
National Golden Rule Society Committee
1 East 60 Street
New York, N.Y.

Dear Sir:

I am writing to you regarding an exhibition of art in connection with the Golden Rule Society. I am sure that you will find this information of interest. The exhibition will be held at the New York Public Library, 42nd Street, New York, N.Y., from September 1 to September 15, 1966. The exhibition will feature a collection of art works by American artists, including a number of works by the artist, Mr. Charles M. Schulz. The exhibition will be open to the public from 10:00 A.M. to 5:00 P.M. daily, except on Sundays and public holidays. The admission is free. I am sure that you will find this information of interest.

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Sincerely,
[Signature]

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August 4, 1948

Mr. Norman A. Geske, Curator
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 5, Minnesota

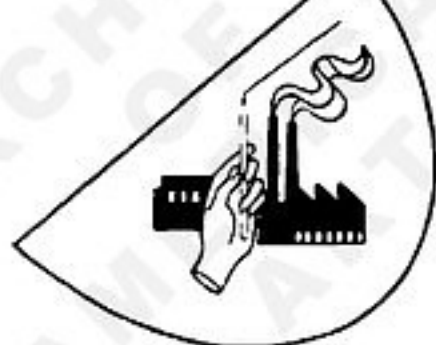
Dear Mr. Geske:

I am listing below the museums and institutions
where "Lay Figure" by Kuniyoshi has been exhibited:

Boston Museum	1/41
Cincinnati Museum	9/41
Art Club of Chicago	1/42
Milwaukee Art Institute	2/43
California Palace of the Legion of Honor	4/45
Dallas Museum	9/46
Art Student's League (Woodstock)	6/47
Baltimore Museum	2/39
Carnegie Institute	9/39
City Art Museum, St. Louis	12/39
Detroit Institute	5/40
Portland Oregon, Museum	4/40
Whitney Museum	3/48

REPRODUCED:

Cover Downtown Gallery catalogue	1/39
American Magazine of Art	11/39
New York Times	10/39
Carnegie Magazine	10/39
" Catalogue	
Art Digest	11/39
St. Louis Post Dispatch -color	1/40
Detroit Institute of Art	4/40
American Artists Monograph	1945
Whitney Museum catalogue	3/48
Art News	4/48



ART IN INDUSTRY

385 Madison Avenue New York 17

PLaza 8-2893

August 6, 1948

Mr. Charles Allen
Downtown Gallery
32 East 51 St
New York, N.Y.

Dear Mr. Allen:

In formulating our plans for the first series of fabrics, several questions have come up in regard to your artists on which I find we do not have sufficient information. I wonder if you would be good enough to supply this information to us.

I may have told you at our last meeting that in the organization of the first series of fabrics, we are choosing artists on two bases (aside from the basic problem of which paintings most readily lend themselves to fabric adaptation). The two considerations are: - the national reputation of the artist, and the section of the country in which the artist lives and paints.

The national reputation of the artist is of course important for the first series since it will help the project get attention.

The section of the country in which the artist lives and paints is important for the first series since we are trying to get a feeling of "Americana" into the project, and are anxious to have representation from as many different sections as possible. We also hope to arrange for such things as radio interviews in key cities, newspaper feature stories and even public forums in which the local artist represented in the series could participate.

Mrs. Halpert gave me some literature which lists important publications on the different artists as well as outstanding museum exhibitions before 1946. Would it be possible for you to send me the dates of any important events for your artists that have occurred during 1947 and the early part of 1948? That would bring us up to date in our records.

I would also like to know where the various artists live, and whether there are any outstanding groups of paintings by a particular artist on a special region of the United States. The seven general regions which we are developing are New England, New York, Pennsylvania, The South, the Midwest, the Southwest and the West Coast.

I would like to take this opportunity to thank you for your general

(page 2)

approach to and cooperation with our project. And I would like to confirm our verbal understanding that for a period of one year your artists will not participate in any art-in-merchandise projects except through us, though we agree not to stand in the way of your artists participating in any project along these lines which would not conflict with our program. I agree with you that this is a very fair way to proceed.

I have not been in touch with Mr. Katzenbach since the wallpaper project seems very promising with another organization, a much larger one, and one which would be able to make a more impressive investment in the presentation of a new line. It is in fact the largest company in the industry, and we should know in a few weeks whether it is going to go or not.

We are also making considerable progress in the rug industry, which is getting style conscious for the first time in many years, and in which there is a tremendous opportunity for the work of fine artists to be used.

As I told you when we last spoke, I would be very interested indeed to hear of any ideas that you or Mrs. Halpert may get along these lines, or any interesting information which you might come across.

We hope to get down to selecting specific paintings towards the end of this month and will be in touch with you then. In the meantime I shall be looking forward to hearing from you in regard to the information on the various artists.

Sincerely

David Finn
David Finn

The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

Tel. 2700 Ext. 236

August 6, 1948

The Downtown Gallery
32 East 51st St.
New York 22
N. Y.

Dear Sirs:

In reference to our bill of \$1.50 to you for two glossy prints of Harnett's "Discarded Treasures", I regret to say that we have no record of receiving your check #13024 in payment.

However, it occasionally happens that money collected from the sale of photographs is recorded as a lump sum when deposited for the month. It may be that your check was deposited in this manner.

Could I trouble you to look through your cancelled checks to see if #13024 has been endorsed and cashed by The Smith College Museum of Art? Should this be the case, I shall make sure that your bill is recorded as paid.

Thank you very much for your trouble.

Sincerely yours,

Sheila Stewart

(Miss) Sheila Stewart
Assistant to the Director

Contemporary American Sculptors Inc.

44 WEST 18th STREET
NEW YORK 11, N. Y.

August 9, 1948

Downtown Gallery
32 East 51st St.
New York, N. Y.

Attention: Mrs. Halpert

Dear Mrs. Halpert:

We are going to offer a group of reproductions of contemporary sculpture in ceramics this fall, and we should like to include Zorach in our listing. There will be eight sculptors in the first group -- Hugo Robus, Lu Duble, Chaim Gross and Mitzi Solomon are the sculptors selected to date -- represented by two pieces each.

Mitzi Solomon is serving, in addition, as our consultant on selections, and it is at her suggestion that we are writing to express our interest in two of Zorach's pieces which we understand you are showing -- one is a dog, the other is a rooster.

We will be offering these reproductions in a restricted number of fine stores throughout the country, and we anticipate that there will be considerable publicity attendant upon our openings in each city. The manufacturing process is a good one, and the reproductions are in all respects worthy of the originals.

We will pay \$100 for each piece upon signing of the contract, which will entitle us to sell the first hundred reproductions, and 5% of net wholesale selling cost for subsequent sales. We retain the original only long enough to complete the manufacturing process.

We look forward to hearing from you.

Very truly yours,

Stuart Schuyler

Stuart Schuyler
CONTEMPORARY AMERICAN SCULPTORS

August 9, 1948

Mr. Jordan W. Smith, Director
The Durrier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Mr. Smith:

Today Mr. Wheeler brought in the studies for the painting of the Amoskeag Mills, and tomorrow they will be packed and shipped to you.

Wheeler has executed these studies from two different approaches. Mrs. Halpert and I find them both so interesting that it is hard to make a choice. The subject seems to have been a particularly happy one for him, and I don't think your trustees are going to be the least bit horrified - on the contrary, I think you will find them extremely pleased.

So let me hear which study your trustees decide on, and Wheeler will get started on the painting as soon as you return these temperas.

I am looking forward to seeing you at the gallery, if and when you ever get to New York.

Sincerely yours,

Charles Alan
Associate Director

August 10, 1948

Mr. Stuart Schuyler
Contemporary American Sculptors, Inc.
44 West 18 Street
New York 11, N. Y.

Dear Mr. Schuyler:

In Mrs. Halpert's absence I am replying to your letter of August 9th. I am also sending a copy of your letter along with this reply to Mr. William Zorach who is at present at his summer home.

As Mr. Zorach's agents I believe we can answer for him that he would not be interested in your project along the lines you describe. As I understand it, the sculptor would receive no more than one dollar a piece for the first hundred casts. Then, any royalty based on a net wholesale selling price, with no minimum guaranteed, is too vague an arrangement to be considered. Perhaps I have misunderstood your letter. If so, I should be glad to hear from you. But if not, I'm afraid we consider the terms far below what would seem equitable to the artist in a proposition of this type.

Sincerely yours,

Charles Alan
Associate Director

August 11, 1948

Mr. David Finn
Art in Industry
365 Madison Avenue
New York 17, N. Y.

Dear Mr. Finn:

Here are up-to-date biographies. They also give the present and former residences as well as birthplaces of the artists. This is the dope you want, isn't it?

If you are in the neighborhood during the next few days, why don't you stop in here? There are certain aspects of the plan you suggest that are not quite clear to me and I'd be glad of the opportunity to discuss them with you. These are quiet days, and almost any time between ten and six would be good for me.

Sincerely yours,

Charles Alan
Associate Director

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

DARFIELD 1-1112

August 12, 1948

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert -

Please pardon my delay in answering your very kind letter of July 27. I have been laboring with a magnificent procession of out-of-town guests. Practically everybody I have ever heard of has decided to spend his vacation in California this summer.

I shall await with great interest the several things you mention - the photographs, the reports from Mr. Rosen, and the full name and address of Mr. MacAllister of Chicago. I shall have Sheldon Keck's report photostated and send it along as soon as I can, and with it a photograph of a little, previously unknown Harnett which belongs to a family in Philadelphia, but which I did not hear about until I returned to San Francisco. I assume you must have a copy of Lloyd Goodrich's report, which I received before I left New York. If not, I shall be very happy to provide you with a transcript of this, too.

Your letter says nothing about the Duncan Phillips picture, nor have I heard from Keck about it. I should like to know what is being done about the examination of his canvas to see if by any chance it bears Peto's signature. Also, what about the Harnetts here in California?

Since I have been home I have written an article on Harnett pegged on the presumed hundredth anniversary of his birth. This will appear in the September issue of Art News, and some or all of it will appear in the September 5 issue of the Chronicle. This does not deal with controversial questions at all; it simply defines the present status of Harnett as I see it, and will be illustrated, among other things, with what I think is a fascinating layout showing Harnett's influence on his contemporaries. This will consist of "After the Hunt" and eight other versions of it, each by a different artist, all painted anywhere from three to 42 years later. The California Palace of the Legion of Honor, which owns "After the Hunt," will exhibit all nine pictures starting September 1, and I have written a detailed study of this sequence of things for their September bulletin.

As you know, I was advised at our meeting of March 5 in the Guggenheim office to prepare a report on the Harnett forgery situation for submission to the Art Bulletin. I hope to get at this next week, and shall send you a carbon of it as soon as it is completed. I ought to have Mr. Rosen's report and one from Mr. Keck on the Duncan Phillips picture to refer to or quote from, but this material can be incorporated later. I have everything else I need, and am anxious to get this article out of the way before the fall season starts.

With kindest regards

Sincerely Yours,

Robert Taft

Contemporary American Sculptors Inc.

44 WEST 18th STREET
NEW YORK 11, N. Y

August 12, 1948

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mr. Alan:

Our purpose in this sculpture project is to provide good reproductions of good sculpture at a selling price low enough to make it attractive to an audience rarely reached by sculpture. We are not, of course, proposing to buy the original piece for \$100, but to buy the right to reproduce the original in the first hundred copies for \$100, with subsequent royalties 5% of net wholesale selling price.

Obviously this is not very much royalty per reproduction, but we expect to sell a lot of reproductions. And we can do this only if all our costs, including royalties, are kept moderate. A higher selling price would enable us to be much more lavish all around, but we would doubtless sell much less sculpture.

We think there will be somewhat less tangible benefits to the participating sculptors as well. Their work, in worth-while reproduction, will be sitting around a lot of homes. It will be talked about. And it will be serving, in vastly augmented volume, the function which was presumably part of the original creative impulse.

We hope Mr. Zorach and yourself will want to do some more thinking about this.

Very truly yours,

Stuart Schuyler

Stuart Schuyler
CONTEMPORARY AMERICAN SCULPTORS

SS:s

H O L A B I R D & R O O T & B U R G E E
and
ASSOCIATES
ARCHITECTS ENGINEERS CONSULTANTS

August 12, 1948

Mr. Charles Alan, Associate Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Dear Mr. Alan:

Thank you very much for your kind letter of July 8. The idea you developed sounds very interesting and if the time comes we shall be happy to discuss it further in detail. At the present time we are developing preliminary drawings for a hotel in Caracas and shall be ready to start on the public rooms in about a month or two. You will hear from us.

There is another problem I would like very much to have your opinion on and that is the problem of selecting a competent mural painter for one of our jobs here in Illinois. We have two large areas left in two lobbies of the Technological Institute at Northwestern University in Evanston.

We have made several suggestions to our clients, have submitted some rather abstract photo montage and have had no success at all with the rather conservative group of directors up there. What would you think of Mr. Lewandowski?

The approximate areas are 20'0" long by 9'0" high, starting 6" above the floor. To find a subject is not too easy and as I said the client is frightfully conservative. I would be most grateful if you would be good enough to let us know if you could think of a suitable artist.

I shall be in Europe until the middle of September and might stop in to see you on my way back. Should you care to write sooner, please address your letter to Mr. John H. Root.

Sincerely yours,

Helmuth Bartsch
Helmuth Bartsch

HB:mc

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Aug. 13, 1948

Dear Mr. Alan:

Thank you for your letter of Aug. 10th. I am sending today Express prepaid, one Harnett chromo in excellent condition. Please make check payable to me ~~and~~ and mail to

RR # 4
Holland, Michigan
90 H. S. Dwight.
Sincerely —
Edward H. Dwight

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THIS SIDE OF CARD IS FOR ADDRESS

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22
N. Y.

August 13, 1948

Mr. Stuart Schuyler
Contemporary American Sculptors, Inc.
44 West 18 Street
New York 11, N. Y.

Dear Mr. Schuyler:

In fairness to you, I have
passed on the contents of your letter of August
12th to Mr. Zorach.

Perhaps he will feel differ-
ently about it. But I must tell you that the
attitude of this gallery remains unchanged. We
do feel that the terms you outline do not seem
quite equitable to the sculptor. I should, in
the meantime, until I hear from Mr. Zorach, be
interested in knowing what you expect the "net
wholesale price" and the retail selling price
of the casts to be.

Sincerely yours,

Charles Alan
Associate Director

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San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

DARFIELD 1-1112

August 15, 1948

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert -

Enclosed are copies of Sheldon's report and of the photograph of the picture to which I referred in my last letter. I have not seen the actual painting in this case. It belongs to Mrs. William Herbert, who lives at 500 and something East Durham Street in Mount Airy; my note on her address is not here at the moment, but you can find her in the Philadelphia telephone book if you would like to do so.

Keck has invented his own titles for many of the pictures referred to in his report. No. 2 on Page 3 is, of course, the one you call "Career's End." No. 4 is "The Marked Passage," No. 5 is "Breakfast," and No. 6 "Old Books."

In the list of paintings that did not reveal Pe'o's signature at the bottom of Page 3, No. 3 is "Old Friends," No. 5 is "Protection," and No. 6 "Nine Books."

I left all the x-rays with Keck, and am therefore not completely sure which Harnetts he refers to in some cases in his list on the last page. No. 6 is probably the Jennings violin, No. 7 the Blemly picture, and No. 8 Nelson Rockefeller's "With the London Times" and No. 9 "My Gems."

In this report, Sheldon says nothing about his subsequent examination of Conger Goodyear's "To Edwin Booth" and the "Playbill and Dollar Bill," which is now in the Franklin D. Roosevelt Library at Hyde Park. He completed his examination of the Roosevelt picture after I left New York. I have seen his photographs but have had no written report about it. He found, buried in the underpaint, a little newspaper clipping and a passage that looks very much like the signature of N.A. Brooks. So far as "To Edwin Booth" is concerned, he found nothing painted over, but confirmed my observation that many passages in this picture have been scraped down to remove painted inscriptions and that the presumed Harnett signature on this panel is not ~~xxxxx~~ painted in the same way as the ~~xxxxx~~ rest. I am reasonably certain that both the "Playbill and Dollar Bill" and "To Edwin Booth" are by Brooks; as you know, there is very positive evidence to show that "To Edwin Booth" was painted after Harnett died.

Sincerely Yours,



August 17, 1948

Mr. Edward H. Dwight
c/o H. S. Dwight
R. R. #4
Holland, Michigan

Dear Mr. Dwight:

Late yesterday afternoon the chromo-lithograph you had forwarded from the Cincinnati Modern Art Society arrived. Unfortunately, whoever packed it folded over one side making an extremely noticeable crease. For this reason, I do not think we can accept this copy. We are returning it to Cincinnati today.

Of course, you realize that these prints are not the original ones made by Tuchfarber of Cincinnati. The print you sent us was made by the Donaldson Co. of Covington, Kentucky. It is not nearly as fine as the Tuchfarber examples. However, since we agreed to purchase one from you, when we receive a print in good condition, I will see that a check for fifty dollars is forwarded immediately.

With every wish that you are enjoying the vacation which the above address seems to indicate, I remain

Sincerely yours,

Charles Alan
Associate Director

August 17, 1948

Mr. John W. Root
McLaird - Root & Burgee
130 North LaSalle Avenue
Chicago 1, Illinois

Dear Mr. Root:

In his letter of August 12th, Mr. Bartech suggested that I contact you with you during his absence.

He wrote me that you are having difficulty finding a mural painter for two walls in the lobbies of the Technological Institute at Northwestern University in Evanston. He asked me my opinion of Edward Lewandowski for this commission. From what I understand of your problem, he would seem to be the ideal man. In case you are not familiar with his work you will find examples on the covers of PORTFOLIO for October 1947, and March 1948, as well as a full page reproduction in PORTFOLIO of May 1947. He has just executed the cover for the October 1948 issue. He is an experienced muralist and his approach is one which should not terrify your client.

Mr. Lewandowski lives in Milwaukee. I am taking the liberty of suggesting to him that he call you to make an appointment. At that time he could tell you more about himself and show you some photographs of other paintings.

Sincerely yours,

Charles Alan
Associate Director

August 13, 1949

Mr. Joseph Gersten
Highland Terrace
Brookton Massachusetts

Dear Mr. Gersten:

August 31st is the close
of our fiscal year. Now we are busily taking
inventory, etc. etc. etc. - I'm sure you know
all about such things.

So we are wondering whether
you have come to a decision about the
Marin which you took on approval some months
ago. I would very much appreciate it if you
could let me know.

If you are in New York
during the next few weeks you really should
come in and see our current exhibition of
Marin paintings of New York. Very few are
for sale, so you won't be tempted - but it
is a great show.

Sincerely yours,

Charles Alan
Associate Director

August 18, 1948

Mr. Joseph R. Hirahhorn
25 Broad Street
New York, N. Y.

Dear Joe:

This morning I had a note from the Carnegie Institute, telling me they had requested the loan of LOOK, IT FLIES!, and that you had consented. I am writing now to say that both Yae and we feel you have been exceptionally generous with this painting, and we do appreciate it.

It's a hell of a long time since I've seen you. Why don't you let me take you to lunch some day?

My best to you and Maly,
and Amy, of course -

ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

August 19, 1948

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Many thanks for sending down the Jacob Lawrence picture, "A Seamstress", on approval. I had this sent down for a young couple who are desirous of starting a small collection. They are greatly interested in modern art but have never bought a picture. I thought they would like this particular one.

They are very prominent here, and the family is prominent nationally, and I believe will, some day, possibly make you a good customer. It so happens that the distaff side of the family is up at Cape Cod and will not be back until the end of this month, and they are asking whether it would be too much of an imposition to keep the picture until September 5th for a final decision. If this in any way inconveniences you, please feel free to tell me so, and I will immediately make them make up their minds.

With kindest personal regards, remain

Yours very truly,



Robert D. Straus

RDS/ncb



NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

August 19, 1948

Mr. Charles Alan
The Downtown Gallery
32 East 51st. Street
New York, 22, N.Y.

Dear Mr. Alan:

Pursuant to our telephone conversation, I should very much like to have your Breinin Madonna & Child with Kings and Shepherds - the printing which was illustrated in the December 22, 1947 number of LIFE - for the show commencing at the Aden Gallery in Washington on October 15th. The Catholic Interracial Council of Washington which is sponsoring the exhibition will pay the packing, shipping, and insurance charges. Audworth will call for the printing at your gallery late in September, the exact time of which I will inform you.

Please let me know, for the sake of the catalogue, the dimensions of this printing and the correct title. Also we would like to know both the insurance valuation and the selling price, if it is for sale.

With many thanks for your co-operation,

Sincerely yours,

James W. Lane

THE UNION OF AMERICAN HEBREW CONGREGATIONS

COMMISSION ON SYNAGOGUE ACTIVITIES

Affiliated Association in Administration and Finance: NATIONAL ASSOCIATION OF TEMPLE SECRETARIES

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August 19, 1948

Miss Edith Gregor Halpert, Director
The Downtown Gallery
New York 22, N.Y.

Dear Miss Halpert:

I have been out of the city and on my return appreciated finding your letter of July 27 with reference to Mr. Mitchell Siporin and the other artists on the list that you enclosed.

I am very happy to know that you approve of our plan and think well of its possibilities. The brochure, which you said you would send me under separate cover giving a brief outline of the accomplishments of your artists, has not arrived and I should very much like to have this. I am sure that it will be possible to select additional artists from the list who will be willing and able to undertake the work that we have in mind.

I notice on the list several names in addition to Mitchell Siporin's to whom I have already written, in fact, in the same terms in which I wrote to Mr. Siporin, namely David Fredenthal, Jack Levine, Ben Shahn, Karl Zerbe, and William Zorach. Mr. Siporin answered in the affirmative. I have not heard from any of the others mentioned and perhaps you might use your good offices to obtain from them a reply to my letter.

On receipt of the brochure I shall examine it with a view to adding additional names and want to assure you that your cooperation in this is deeply appreciated.

I do not contemplate a trip to New York in the near future but if the opportunity should arise I shall be very happy to visit your gallery to see the paintings and sculpture by your artists.

With kind greetings, I am

Sincerely



Director of Synagogue Activities

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER NEW HAMPSHIRE

DIRECTOR
GORDON MACKINTOSH SMITH

August 20, 1948

Mr. Charles Alan
Associate Director
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

The two studies by Charles Sheeler arrived while I was on vacation. I am very pleased with them and, as you say, it will be very difficult to make a choice. I am planning to have the trustees see them shortly but this will probably take longer than I expect since many of them are away. I shall let you know as soon as possible.

Yours very sincerely,

Gordon M. Smith
Gordon M. Smith
Director

GMS/s

August 20, 1943

Mr. James W. Lane
National Gallery of Art
Washington, D. C.

Dear Mr. Lane:

Am I embarrassed! I find that the Breinin about which I talked with you the other day, and which you are now formally requesting, was promised to Carnegie for exhibition and is, in fact, on its way there now. I am sincerely sorry to have made this error.

If you would like to have a painting of this type, we do have a Breinin, an equally good painting, of SAINT JOHN IN THE WILDERNESS. If this interests you, I could send you a photograph of the painting.

Again, please accept my
apologies.

Sincerely yours,

Charles Alan
Associate Director

ROGER HENQUET
P. O. BOX 2175
HOUSTON 1, TEXAS

August 21, 1948

Mrs. Edith Halpert, Manager
Downtown Gallery
32 East 51 Street
New York City, New York

Dear Mrs. Halpert:

Mr. William D. Greer, Publisher of FORTUNE, has referred me to you concerning the painting by Mr. Sheeler that was reproduced in the August, 1948 issue of FORTUNE.

I am interested in purchasing the painting from Mr. Sheeler if it has not already been sold, but I should first like to know the size of the frame and the price. (✓)

In advance I wish to thank you for your good attention to this request.

Very sincerely yours,


R. HENQUET

RH:ay

For my office. -

THE CALIFORNIA PALACE OF THE LEGION OF HONOR
Lincoln Park
San Francisco 21, California

OFFICE OF THE DIRECTOR

August 23, 1948
Air Mail

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

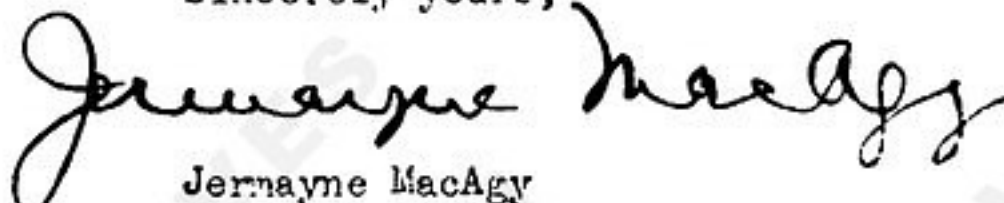
In November this museum will hold its Third Annual Exhibition of Contemporary Painting. The amount of \$5000.00 has been allocated for purchases and all expenses of packing, transportation and insurance will be paid by the museum.

In order to make an outstanding exhibition, we are inquiring whether your gallery would cooperate with us.

I will be in New York for the first part of October when the actual selection of the paintings will be made. In the meantime, we would appreciate a letter from you indicating your reaction to our request.

Enclosed you will find an air mail self-addressed envelope for your convenience.

Sincerely yours,


Jernayne MacAgy
Curator

encl.
JM/jp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 24, 1948

Miss Emily Genauer
1 West 85 Street
New York, N. Y.

Dear Miss Genauer:

Now that you seem to be back in New York - don't you really want to get into the New York rhythm seeing the Marin exhibition of New York paintings we have hanging now? Do come in. It's an important show.

Jack will be extremely pleased when he sees your piece in today's W-T. Wait until you see his new painting! Similar in character and bite to WELCOME HOME.

In fact, "welcome home" to you.

Sincerely yours,

Charles Alan

August 24, 1948

PO
Mr. Roger Henquet
P. O. Box 2175
Houston 1, Texas

Dear Mr. Henquet:

Thank you for your letter.

The Sheeler painting referred to, "Against the Sky a Web was Spun", is on exhibition at the TIME-LIFE Magazine building, but can be obtained on short notice. For your information the dimensions are 16" x 20" -- a large painting for Sheeler who works on a small scale. It is unquestionably one of his outstanding examples and is much more beautiful and subtle in color than the FORTUNE plate suggests. The price is \$800.

Biographical notes on the artist are enclosed so that you may know Sheeler's position in the art world. He is represented in all the major museums and industrial collections.

Sincerely yours

EGHla

August 24, 1948

Mrs. Philip E. Spaulding
c/o Brewer Company
Honolulu, T. H.

Dear Mrs. Spaulding:

Thank you for your check.

I am so happy to learn that the Kuniyoshi drawing has aroused so much enthusiasm in Honolulu. You were most generous to give the picture and I am sure you will find it gratifying to give so much pleasure to so many people.

I hope that when you are next in New York you will pay us a visit. It will be a great pleasure to see you again.

Sincerely yours

EGHla

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San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

DARFIELD 1-1112

August 28, 1948

Dear Mrs. Halpert -

S F Chronicle & Art News M.

(Enclosed are copies of the first installment of my
Harnett centenary piece) and of the manuscript of an article I have sub-
mitted to Mr. Kuhn for the December issue of the Art Bulletin.*

Sincerely Yours,

Alfred V. Frankenstein
Alfred V. Frankenstein

*Chas. L. Green
675 Mission Ave*

sent 3 photos

me

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August 30, 1948

Mr. Clifton Blake
415 Temple Street
New Haven, Connecticut

Dear Mr. Blake:

Forgive me for not having answered you sooner, but I have been having a hectic time — back and forth from Newtown. I hope that the picture reached you safely. We did the best we could with the packing within the limited facilities I had in the country. Do let me know whether it reached you.

Sincerely yours

EGHla

August 30, 1948

Miss Shirley Garnett
Broadlawn
Green Lake, Wisconsin

Dear Miss Garnett:

Forgive me for not having answered you sooner, but I have been away on my vacation and did so much dashing about that I did not have an opportunity to attend to my correspondence.

The October 24th date is entirely satisfactory and we shall see to it that the pictures reach you before Wednesday October 13th, as you requested. I am enclosing the announcement and I shall try to find an extra copy of the New York Times review of this show which was a great success and a number of pictures were sold to new collectors.

In re-reading your letter I was somewhat surprised that the show is not to be exclusively a Downtown Gallery show and that your brochure will include several other galleries. Evidently I misunderstood your original plan. Thus, in view of that fact, it does not seem feasible for us to give you exclusive representation in that area. We have turned down several other requests in the past two months, but feel that we should be free to send an occasional show or pictures to other exhibiting organizations in Chicago and its environment. However, we shall do nothing along these lines until after you have had your show and we have had an opportunity to discuss the matter further. Incidentally, I am planning to be in Chicago either in November or December.

Meanwhile, my very best regards to you and Mrs. Fairweather.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 30, 1948

Mr. Robert Straus
1814 Larchmont Road
Houston, Texas

Dear Mr. Straus:

I came to town for a day during my extended vacation and found your letter. It was good to hear from you.

You may keep the Jacob Lawrence a little longer so that both of the members of the family may have the privilege of seeing this superb example. We are very grateful to you for the sales promotion work you are doing.

Mrs. Lang was here and I enjoyed her visit very much. It is gratifying to find that some of our top pictures are getting into the South and into such good homes.

Please remember me to Mrs. Straus. My best regards.

Sincerely yours

EGHla

THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 92ND STREET
NEW YORK 28, N. Y.

SACRAMENTO 2-2482

September 3, 1948

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Pursuant to my letter of
July 14th, I wonder whether you would
be so kind as to let me know when
we may have your collection of Pal-
estinian glass which you so generously
offered to the Museum through Mr. Chase.

We are going to set up a room
dedicated to objects coming from
Palestine, and would need these anti-
quities for our display.

I would very much appreciate
hearing from you at your convenience.
Hoping you have had a pleasant summer,

Yours very sincerely,

Stephen S. Kayser
Stephen S. Kayser
Curator

ehd

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Coleman Art Gallery

Antique and Modern Paintings
Restoring

255 South Sixteenth Street
Philadelphia 2, Pa.

Paris - London - The Hague

Sept. 7th 1948.

Mr. Edith G. Kaiser
The Downtown Gallery
32 E. 57th St.

New York 22 - N.Y.

Dear Edith -

The best deal place "if you can"
be instead of a nice automobile
trip to see you in Vermont and then
on through New England I have decided on
and with a mind of heart all back and
will be completed by some time, several
months in fact. We are returning to
Philadelphia soon.

We shall have to plan for the trip
somewhere in October. Have you any
ideas? I haven't at this time. Perhaps
I'll get a brainstorm later.
That's all for now. Best regards to
all from Martha & myself -
Sincerely
David C.

FOLEY'S

HOUSTON 1, TEXAS

September 7, 1948.

Miss Edith Halpert
Downtown Galleries, Inc.
32 East 51st Street
New York, N. Y.

Dear Miss Halpert:

I am enclosing a check for \$300.00 for the Jacob Lawrence picture which you were kind enough to forward to Mr. Robert Straus.

I appreciate your letting us keep the picture a little longer time than is customary. I hope that on my next visit to New York I shall have the opportunity of meeting you.

With best regards.

Very truly yours,

Maurice Lazarus
Maurice Lazarus.

ML:mm

art now

SECOND ANNUAL ART CONFERENCE

SPONSORED BY

The Woodstock Artists Association and The Artists Equity Association

AUGUST 28TH AND 29TH, 1948 WOODSTOCK, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Conference Committee

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FLETCHER MARTIN
PUBLICITY
KARL E. FORTESS

September 8, 1948

Dear Edith:

I hope you feel as we do that the Second Woodstock Conference was another successful milestone in our plans for making it the annual occasion nationally when workers in all the arts can have their voices heard and their information felt. We very much appreciate your contribution to the success of the occasion.

At your convenience, will you please send me a statement of mail and other expenses incurred by you on your trip to Woodstock to Miss Helen Martin of Artists Equity Association, 70 East 48 St., New York City.

the

After recording has been transcribed, we will send you a copy of your talk before the proceedings of the conference are published.

Again thanking you most sincerely for your participation, I am,

Sincerely yours,

Herman Cherry
Herman Cherry
Chairman

Miss Edith Walpert
c/o Downtown Gallery
32 E. 11 St.
New York, N.Y.

ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

September 8, 1948

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

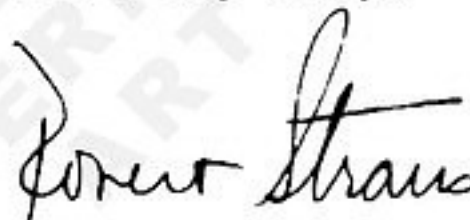
Dear Mrs. Halpert:

This is to advise you that Mr. and Mrs. Maurice
Lazarus have decided to keep the Jacob Lawrence
picture and are quite enthused about same.
Mr. Lazarus will forward you a remittance within
the next few days.

I was quite surprised, when going to Mr. Lang's house
in San Antonio some few weeks ago, to see Kuniyoshi's
drawing which I had liked so much. I am glad that
it found a home in Texas.

With kindest personal regards in which Mrs. Straus
joins me, remain

Yours very truly,



Robert L. Straus

PLS/ncb

September 15, 1948

Mr. Roger Henquet
P. O. Box 2178
Houston 1, Texas

Dear Mr. Henquet:

In preparing our catalogue for our opening exhibition, September 28th, we have listed "Against the Sky a Web was Spun" as the Sheeler representation and I recall your letter of August 24th.

Since this picture will be featured in the exhibition, may I suggest that -- in the event that you are interested in acquiring the painting -- you communicate with us before the opening date to make sure of securing it. In any event, may we have a reply at your convenience. Perhaps when you are next in New York you will pay us a visit to see the other examples by Charles Sheeler we have in stock.

Sincerely yours

EGHla

September 15, 1948

Mr. Wright Ludington
Sycamore Canyon Road
Santa Barbara, California

Dear Mr. Ludington:

I am sorry to have missed you during your visit to the gallery.

I am also sorry that you will miss our opening party and the preview of the entire group of new pictures by our artists. I understand however that you did see a superb new Shahn and a number of Marins. Because there are so few Shahns on the West coast, I would be prepared to make a very special price for you to break the ice in that territory to make sure that one of the great Shahns is in an appropriate collection. The price is \$1800 but I shall be glad to reduce it to \$1500 before the exhibition opens on September 26th. At some future time too, perhaps we can assemble for you a small group of Marin's paintings to form a cross section of his various phases. With our present arrangement with John Marin I think we can make a very attractive offer of such a "packaged" collection, which you may select from the large group we have on hand.

May I hear from you shortly. I do hope that you will be in New York very soon again. Meanwhile, my very best regards.

Sincerely yours

EGHla

September 15, 1948

Mr. Robert D. Straus
1814 Larchmont Road
Houston, Texas

Dear Mr. Straus:

We have just heard from Mr. Lazarus and I am really pleased that they decided on the picture. We are very grateful to you for calling it to their attention.

As I mentioned in my letter to Mr. Lazarus, it is very gratifying to see the work of this brilliant artist go into Southern collections, and it is also gratifying that the young South is much more progressive than previous generations. The recent interest in modern art in the territory is a wonderful sign.

However, if I may speak frankly, I was somewhat disappointed with the program at the Houston Museum which I saw in a recent announcement in either the Art News or Art Digest. Perhaps we can talk about it when we next meet. Meanwhile, my very best regards to you and Mrs. Straus.

Sincerely yours

EGHla

September 15, 1948

Miss Algea O'Sickey
Ten-Thirty Gallery
1515 Euclid Avenue
Cleveland 15, Ohio

Dear Miss O'Sickey,

On my return from vacation I learned of the very successful exhibition you had of the Kuniyoshi drawings and lithographs. I want to congratulate you on doing a swell job. The items returned were checked carefully against the records and the enclosed bill represents the drawings and prints that were not returned.

If you have any clippings you can spare, referring to the exhibition, we should very much like to have them for our book.

Sincerely yours

EGH1a

September 16, 1948

Mr. Maxim Karolik
Ritz Carlton Hotel
Boston, Massachusetts

Dear Mr. Karolik:

For some years I have been aware that you are assembling a collection of American art for the most logical place in America -- Boston. Although in this gallery we concentrate entirely on American art, I did not communicate with you earlier because I was told that you were specializing in mid-19th century and later material. However, recent reports indicate that you are directing your interest to the earlier examples by little known and anonymous artists, and it seems a logical moment for me to communicate with you.

Perhaps you are familiar with the Rockefeller collection of American Folk Art in Williamsburg Virginia. Perhaps you know too that the collection was obtained through this gallery, and that I worked with Mrs. Rockefeller very closely in assembling both the paintings and sculpture. The American Folk Art Gallery, associated with the Downtown Gallery, was the first to bring the folk art tradition to the public as a permanent manifestation. Because we started back in the 1920's, we were fortunate in finding, in those days, the outstanding examples in every medium and every phase. Although throughout the ensuing period we sold consistently to other important collectors and to many museums, we have managed to retain a remarkable cross section from which a magnificent collection can be selected at this time.

May I suggest that you come in in the near future to see our photographic record and the originals which we shall be glad to show you at your convenience. I am sure that you will find a visit rewarding, and I know that it will be a great pleasure for me to meet you.

Sincerely yours

EGHla

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September 12, 1948

1948 - 1949 - 1950 - 1951 - 1952 - 1953 - 1954 - 1955 - 1956 - 1957 - 1958 - 1959 - 1960 - 1961 - 1962 - 1963 - 1964 - 1965 - 1966 - 1967 - 1968 - 1969 - 1970 - 1971 - 1972 - 1973 - 1974 - 1975 - 1976 - 1977 - 1978 - 1979 - 1980 - 1981 - 1982 - 1983 - 1984 - 1985 - 1986 - 1987 - 1988 - 1989 - 1990 - 1991 - 1992 - 1993 - 1994 - 1995 - 1996 - 1997 - 1998 - 1999 - 2000 - 2001 - 2002 - 2003 - 2004 - 2005 - 2006 - 2007 - 2008 - 2009 - 2010 - 2011 - 2012 - 2013 - 2014 - 2015 - 2016 - 2017 - 2018 - 2019 - 2020 - 2021 - 2022 - 2023 - 2024 - 2025 - 2026 - 2027 - 2028 - 2029 - 2030 - 2031 - 2032 - 2033 - 2034 - 2035 - 2036 - 2037 - 2038 - 2039 - 2040 - 2041 - 2042 - 2043 - 2044 - 2045 - 2046 - 2047 - 2048 - 2049 - 2050 - 2051 - 2052 - 2053 - 2054 - 2055 - 2056 - 2057 - 2058 - 2059 - 2060 - 2061 - 2062 - 2063 - 2064 - 2065 - 2066 - 2067 - 2068 - 2069 - 2070 - 2071 - 2072 - 2073 - 2074 - 2075 - 2076 - 2077 - 2078 - 2079 - 2080 - 2081 - 2082 - 2083 - 2084 - 2085 - 2086 - 2087 - 2088 - 2089 - 2090 - 2091 - 2092 - 2093 - 2094 - 2095 - 2096 - 2097 - 2098 - 2099 - 2100 - 2101 - 2102 - 2103 - 2104 - 2105 - 2106 - 2107 - 2108 - 2109 - 2110 - 2111 - 2112 - 2113 - 2114 - 2115 - 2116 - 2117 - 2118 - 2119 - 2120 - 2121 - 2122 - 2123 - 2124 - 2125 - 2126 - 2127 - 2128 - 2129 - 2130 - 2131 - 2132 - 2133 - 2134 - 2135 - 2136 - 2137 - 2138 - 2139 - 2140 - 2141 - 2142 - 2143 - 2144 - 2145 - 2146 - 2147 - 2148 - 2149 - 2150 - 2151 - 2152 - 2153 - 2154 - 2155 - 2156 - 2157 - 2158 - 2159 - 2160 - 2161 - 2162 - 2163 - 2164 - 2165 - 2166 - 2167 - 2168 - 2169 - 2170 - 2171 - 2172 - 2173 - 2174 - 2175 - 2176 - 2177 - 2178 - 2179 - 2180 - 2181 - 2182 - 2183 - 2184 - 2185 - 2186 - 2187 - 2188 - 2189 - 2190 - 2191 - 2192 - 2193 - 2194 - 2195 - 2196 - 2197 - 2198 - 2199 - 2200 - 2201 - 2202 - 2203 - 2204 - 2205 - 2206 - 2207 - 2208 - 2209 - 2210 - 2211 - 2212 - 2213 - 2214 - 2215 - 2216 - 2217 - 2218 - 2219 - 2220 - 2221 - 2222 - 2223 - 2224 - 2225 - 2226 - 2227 - 2228 - 2229 - 2230 - 2231 - 2232 - 2233 - 2234 - 2235 - 2236 - 2237 - 2238 - 2239 - 2240 - 2241 - 2242 - 2243 - 2244 - 2245 - 2246 - 2247 - 2248 - 2249 - 2250 - 2251 - 2252 - 2253 - 2254 - 2255 - 2256 - 2257 - 2258 - 2259 - 2260 - 2261 - 2262 - 2263 - 2264 - 2265 - 2266 - 2267 - 2268 - 2269 - 2270 - 2271 - 2272 - 2273 - 2274 - 2275 - 2276 - 2277 - 2278 - 2279 - 2280 - 2281 - 2282 - 2283 - 2284 - 2285 - 2286 - 2287 - 2288 - 2289 - 2290 - 2291 - 2292 - 2293 - 2294 - 2295 - 2296 - 2297 - 2298 - 2299 - 2300 - 2301 - 2302 - 2303 - 2304 - 2305 - 2306 - 2307 - 2308 - 2309 - 2310 - 2311 - 2312 - 2313 - 2314 - 2315 - 2316 - 2317 - 2318 - 2319 - 2320 - 2321 - 2322 - 2323 - 2324 - 2325 - 2326 - 2327 - 2328 - 2329 - 2330 - 2331 - 2332 - 2333 - 2334 - 2335 - 2336 - 2337 - 2338 - 2339 - 2340 - 2341 - 2342 - 2343 - 2344 - 2345 - 2346 - 2347 - 2348 - 2349 - 2350 - 2351 - 2352 - 2353 - 2354 - 2355 - 2356 - 2357 - 2358 - 2359 - 2360 - 2361 - 2362 - 2363 - 2364 - 2365 - 2366 - 2367 - 2368 - 2369 - 2370 - 2371 - 2372 - 2373 - 2374 - 2375 - 2376 - 2377 - 2378 - 2379 - 2380 - 2381 - 2382 - 2383 - 2384 - 2385 - 2386 - 2387 - 2388 - 2389 - 2390 - 2391 - 2392 - 2393 - 2394 - 2395 - 2396 - 2397 - 2398 - 2399 - 2400 - 2401 - 2402 - 2403 - 2404 - 2405 - 2406 - 2407 - 2408 - 2409 - 2410 - 2411 - 2412 - 2413 - 2414 - 2415 - 2416 - 2417 - 2418 - 2419 - 2420 - 2421 - 2422 - 2423 - 2424 - 2425 - 2426 - 2427 - 2428 - 2429 - 2430 - 2431 - 2432 - 2433 - 2434 - 2435 - 2436 - 2437 - 2438 - 2439 - 2440 - 2441 - 2442 - 2443 - 2444 - 2445 - 2446 - 2447 - 2448 - 2449 - 2450 - 2451 - 2452 - 2453 - 2454 - 2455 - 2456 - 2457 - 2458 - 2459 - 2460 - 2461 - 2462 - 2463 - 2464 - 2465 - 2466 - 2467 - 2468 - 2469 - 2470 - 2471 - 2472 - 2473 - 2474 - 2475 - 2476 - 2477 - 2478 - 2479 - 2480 - 2481 - 2482 - 2483 - 2484 - 2485 - 2486 - 2487 - 2488 - 2489 - 2490 - 2491 - 2492 - 2493 - 2494 - 2495 - 2496 - 2497 - 2498 - 2499 - 2500 - 2501 - 2502 - 2503 - 2504 - 2505 - 2506 - 2507 - 2508 - 2509 - 2510 - 2511 - 2512 - 2513 - 2514 - 2515 - 2516 - 2517 - 2518 - 2519 - 2520 - 2521 - 2522 - 2523 - 2524 - 2525 - 2526 - 2527 - 2528 - 2529 - 2530 - 2531 - 2532 - 2533 - 2534 - 2535 - 2536 - 2537 - 2538 - 2539 - 2540 - 2541 - 2542 - 2543 - 2544 - 2545 - 2546 - 2547 - 2548 - 2549 - 2550 - 2551 - 2552 - 2553 - 2554 - 2555 - 2556 - 2557 - 2558 - 2559 - 2560 - 2561 - 2562 - 2563 - 2564 - 2565 - 2566 - 2567 - 2568 - 2569 - 2570 - 2571 - 2572 - 2573 - 2574 - 2575 - 2576 - 2577 - 2578 - 2579 - 2580 - 2581 - 2582 - 2583 - 2584 - 2585 - 2586 - 2587 - 2588 - 2589 - 2590 - 2591 - 2592 - 2593 - 2594 - 2595 - 2596 - 2597 - 2598 - 2599 - 2600 - 2601 - 2602 - 2603 - 2604 - 2605 - 2606 - 2607 - 2608 - 2609 - 2610 - 2611 - 2612 - 2613 - 2614 - 2615 - 2616 - 2617 - 2618 - 2619 - 2620 - 2621 - 2622 - 2623 - 2624 - 2625 - 2626 - 2627 - 2628 - 2629 - 26

Mr. Bernard Frazier, Director
Philbrook Art Center
2727 South Rockford Road
Tulsa, Oklahoma

Dear Mr. Frazier:

It was good to hear from you, although you did sound quite breathless. I see that you realize that the notice is mighty short, but since we do want to cooperate with you, we are withdrawing pictures from other exhibitions and are gently knocking ourselves out to give Tulsa an opportunity to see the best in art. In some instances the pictures are slightly earlier than we would wish, but they are outstanding examples which will serve the purpose admirably, representing the artists at their peak. The list follows:

Artist	Yasuo Kunitoshi
Title	Accordion and Horse
Size	57 1/2" x 47" h
S. P.	\$2000.
Insurance	3/3

Artist Yasuo Kuniyoshi
Title Lover's Pike
Size 54" w x 36 1/2" h
S. P. \$2500.
Insurance 2/3

Artist	Jack Levine
Title	Magician
Size	50" w x 70" h
S. P.	\$3000
Insurance	2/3

Artist	Stuart Davis
Title	New York - Design for a Mural
Size	49" w x 86" h
S. P.	\$3000.
Insurance	2/3

Mr. Frazier #2

Artist Ben Shahn
 Title Pacific Landscape - 1945
 Size 45" w x 31 1/2" h
 S.P. \$1100
 Insurance 2/3

Artist Ben Shahn
 Title New York - 1947
 Size 48x36 (canvas size)
 S. P. \$1400
 Insurance 2/3

Artist John Marin
 Title Mid-Manhattan 11 - 1932
 Size 29 x 35
 S. P. Not for Sale
 Insurance \$5000.

Artist John Marin
 Title Green Marine with Boats - 1935
 Size 30 1/8 x 15 1/2 (without frame)
 S. P. \$3500
 Insurance \$3500

I am quite sure you will want Marin as well, and as you will have no way of obtaining his work from him directly, I am listing two titles in the event that you have not made other arrangements. I prefer not to ask his permission as he is violently opposed to sending pictures out on exhibition.

Shahn's painting "New York" is in the Iowa exhibition which had been returned some time ago, but -- according to Budworth -- part of the shipment was inadvertently delayed. "New York" was in this shipment and we are sincerely hoping that by Monday the missing one or two will have been located. We are advising Budworth to send the picture directly to you the moment it arrives. It is one of his most recent and most important and certainly should be included in your show. For your information I am enclosing our release for the LOOK Exhibition which was held here last season. You will note that we gently boasted about having 50% of the Great American artists in this gallery.

Incidentally we would prefer to have the insurance placed on your policy. You will note that the Marin selling prices and insurance are the same. This is in accordance with his wishes in all such instances.

I hope your show is a great success and that some of these paintings will remain to grace the Philbrook walls. Send us duplicate clippings as we are eager to know how the Ten Masters are received in Tulsa.

My best regards.



TEN THIRTY GALLERY

A NON-PROFIT MEMBERSHIP ORGANIZATION FOR THE PROMOTION OF CONTEMPORARY ART

1515 EUCLID AVENUE • CLEVELAND 15, OHIO

MAIN 9797

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Sept 18, 1948

Dear Mrs Halpert,

Thank you for your kind note. We are very proud of the sales on Keeningshie.

I am sending a check for \$300⁰⁰ for the present, and we'll send the remainder as soon as the payments come in. Our Comptroller reports that the total should be \$68765.

Cuppages are also included — really we're so thrilled to know that Keeningshie will soon be here we're hoping that he'll like us and our gallery.

Our favorite gallery is Ten Thirtie, and our second love is the Downtown gallery.

Best wishes to you & Mr Allen.
Alice & Sickey

September 20, 1948

Mrs. Charles S. Bird
Endean
West Walpole, Massachusetts

Dear Mrs. Bird:

Some time ago you purchased, through the Institute in Boston, a painting by John Marin. Assuming that you are interested in seeing his more recent examples, I am writing, in the hope that you will be in New York some time between September 28th and October 23rd.

The opening exhibition which takes place during that period, includes a superb new oil by Marin, as well as outstanding examples by all the other artists associated with this gallery. As a whole the exhibition offers a remarkable cross section of the more creative trends in America.

I do hope that you will come in and that I shall have the pleasure of meeting you.

Sincerely yours

EGHla

September 20, 1948

Mr. Philip L. Goodwin
32 East 57 Street
New York 22, N. Y.

Dear Mr. Goodwin:

Thank you for your letter.

I am sorry that you were not as enthusiastic about the Stuart Davis painting as you should have been. However, one may come along which may suit your purposes better. Meanwhile -- since you did find the Shahn that you like -- may I suggest that you decide on it immediately as it is on the verge of going off to Tulsa where a show of the Ten Best American Artists is to be held. A number of us, familiar with Shahn's work, agree that "Pacific Landscape" is among the outstanding examples of his work and really a top painting in any category. Don't let it go.

You understand of course that we cannot credit one artist against another as we act merely as agents and pay each one separately. Possibly we can make an even exchange for you with an earlier Davis in the gouache group. Some day when you have time to spare, why don't you drop in and look at the gouaches we have in the same price range.

Do let me know about the Shahn upon receipt of this letter. I hate to rush you but you understand the situation.

Sincerely yours

EGHla

PHILIP L. GOODWIN • ARCHITECT • 32 EAST 57 STREET • NEW YORK 22 • VOLUNTEER 5-1990
LOUIS C. JAEGER • ARCHITECT • ASSOCIATED

September 20, 1948

The Downtown Gallery
32 East 51st Street
New York, 22

Dear Mrs. Halpert:

I have been thinking over the question of the Stuart Davis picture and the Shahn, and I really cannot seem to make up my mind. I do not care enough for the "Rockport" picture to replace my "Egg Beater" one, nor do I care particularly about the very big rectangular recent picture which you have. This puts me out of any replacement apparently with the Davis at this time.

I do like the Shahn "Pacific" (?) picture of the pebbled beach and figure, but I do not know whether any arrangement that way would be possible or not.

Sincerely yours,

Philip Goodwin

PLG. SB

Canon McAfee.
35 Rustis Ave.
St. Thomas.
Kentucky.
20-9-48.

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Dear Edith,

Many thanks, indeed, for
everything.

Received trunk and key alright.
So far, I have not heard any farther news
from Mr Reeves Lewenthal.

I have got a very
nice studio here in Cincinnati, and am
painting nearly every day, and quite
happy about everything.

Hope you are keeping
very well.

I am looking forward to seeing you
again, when I return to New York, and
shall be very glad if you ever find time
to write me.

Best Wishes.

Yours very sincerely,
Canon.

September 20, 1948

Mrs. Henry Morgenthau, Jr.,
1133 Fifth Avenue
New York, N. Y.

Dear Mrs. Morgenthau:

Under separate cover I sent you an invitation to our preview cocktail party, together with a catalogue of the exhibition.

You will note that a new Kuniyoshi is included in this collection. Some time ago you expressed an interest in this outstanding artist's work and it occurred to me that his newest example would be of special interest to you. All the other paintings in the exhibition are new and are equally outstanding examples by the artists represented. I do hope that you and Mr. Morgenthau will come in to the preview party.

Sincerely yours

EGHla



PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TELEPHONE 4-7141

TULSA 5, OKLAHOMA

VICTOR G. BLUNT, PRESIDENT

BERNARD FRAZIER, ART DIRECTOR

September 20, 1951

Edith Hegor Valpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith Valpert:

Your trigger quick response to our request for paintings is most encouraging. I hope we can justify your fervor for our project. Thanks for including the Gains - - I had not asked for them since I had a possible private source and felt that you should be spared unnecessary requests. It will be a goal to have such as you, and we will do all we can to see that you come out well.

For the circuit show for Great Plains Museum discussed last spring. It will be to our advantage if they can be included in the show - if they are still available. If not we shall be happy with substitutions to complete them.

We are getting two paintings each from three artists selected out of six galleries. Your contributions are to have two.

WILLIAM MORRIS - Figure	72	Figure
Young Woman	70	"
DAVID FRIDLAND - Conqueror and Prey	11	"
Dave Children	10	"

I visited Dave in his studio after seeing you, and I noticed a most wonderful figure in his sketch book which he said he'd like to have substituted for "Dave Children". If this did not carry through I shall still be happy with the original choice. Furthermore I'll contact you to arrange for pick up very soon.

The paintings you include on the list are grand.

Sincerely yours,

Bernard Frazier
Bernard Frazier

10/20

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Thanks for the blue sheet - It is already sent to publicity work.

September 21, 1948

Mrs. Vincent Astor
120 East End Avenue
New York, N. Y.

Dear Mrs. Astor:

In view of your interest in American contemporary art, I am extending you a special invitation for a pre-preview of our forthcoming exhibition opening on September 26th.

One of the artists represented has sent us a new and superb example of his work offering, as a whole, a remarkable cross section of the most creative trends in American art. I shall be very glad to show you any or all of these pictures at your convenience any time this week, if you will communicate with me. We also have a magnificent selection of Georgia O'Keeffe's paintings in the gallery at the present time.

I look forward to your visit.

Sincerely yours

EGH1a

September 21, 1948

Mr. Lee Ault
New Canaan
Connecticut

Dear Mr. Ault:

Although we sent you an invitation to our preview cocktail party, I am extending you a personal invitation to the pre-review. Without exception, each of the artists in the gallery has sent for this occasion a new and really outstanding example of his work. The Shahn is extraordinary and so are all the others, each expressing, each representing a creative trend in American art. We also have a superb new collection of Georgia O'Keeffe paintings.

Why don't you come in by appointment some time this week. I shall be very glad to give you an advance showing at your convenience.

Sincerely yours

EGHla

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September 21, 1948

Miss Berthe Schwartz, Secretary
Commissioner of Information
Belgian Government Information Bureau
630 Fifth Avenue
New York 20, N. Y.

Dear Miss Schwartz:

We seem to be in a state of utter confusion about collection for the Karl Zerbe painting which was sold during the exhibition in Belgium.

If we are to bill the gallery in Belgium, how will we get American currency? I was under the impression that the charges were to be made to the Information Center. Would you please let me know how this matter should be taken care of, as we are eager to close the transaction.

Thank you for your cooperation.

Sincerely yours

EGHla

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September 21, 1948

Dr. J. D. Bisgard
1420 Medical Arts Building
Omaha, Nebraska

Dear Dr. Bisgard:

In the hope that you will be in New York on September 27th, I am extending to you a personal invitation to our cocktail preview party from five to seven o'clock that afternoon.

All the participating artists will be present and the party should be great fun. In addition the exhibition promises to be a great event since each of the artists is represented with a new superb example of his work and the exhibition as a whole offers a rare opportunity to see a cross section of the creative trend in American art.

I look forward to the pleasure of seeing you.

Sincerely yours

EGHLa

September 21, 1946

Mr. Harold Goldsmith
Hotel Ambassador
407 Avenue at 51 Street
New York, N. Y.

Dear Harold:

I have just returned from my vacation to find that you never kept your appointment as of June, even after I left for Newtown. How about making a new date?

I shall give you a pre-privé of the forthcoming exhibition and shall also show you a superb group Marin's paintings which he left with us when he went to Maine. In any event I am very eager to see you. Do let me hear from you.

Sincerely yours

EGH:la

September 21, 1948

C.96

Mr. William A. M. Burden
1224 Thirtieth Street N. W.
Washington, D. C.

Dear Mr. Burden:

On several occasions you expressed your interest
in the work of John Marin.

Our first coming exhibit on, opening on September
20th, will include a superb new example of his
work, as well as most of all the artist's associa-
ted with this gallery. The exhibition, as a whole
offers a remarkable cross section of the creative
trends in American art and I am sure that you
will enjoy seeing the show.

However, in our stock we also have a remarkably
comprehensive selection of Marin's work in
various media and representative of all his
phases. I shall be happy to show any of the
pictures to you at your convenience before the
exhibition opens.

I look forward to meeting you.

Sincerely yours

EGH:la

September 21, 1948

Mr. O'Donnell Iselin
204 West 71 Street
New York, N. Y.

Dear Mr. Iselin:

I have just returned from a long summer vacation and have been going through our records for the past season. The records increase with the fact that for the past ten years, interest in American art has grown so extensively that a tremendous number of new names appear in our files of collectors. However, I have been very nostalgic for the early days when our associations were more with seasoned collectors and good friends. Naturally I thought of you.

I thought too that our older friends deserve special consideration and am therefore writing to extend to you the special courtesy of a special pre-preview of our forthcoming exhibition. Each of the artists represented has sent us a new and superb example of his work, worthy of a very good home. I shall be glad to show any of these to you (including a very special new Sheeler) at your convenience any day this week. I also look forward to seeing you and Mrs. Iselin at the cocktail party next Monday.

My very best regards.

Sincerely yours

ECHLa

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September 21, 1948

Mr. Edmund J. Kahn
5318 Drane Drive
Dallas 9, Texas

Dear Mr. Kahn:

In the hope that you will be in New York on September 27th, I am extending to you a personal invitation to our cocktail preview party from five to seven o'clock that afternoon.

All the participating artists will be present and the party should be great fun. In addition the exhibition promises to be a great event since each of the artists is represented with a new superb example of his work and the exhibition as a whole offers a rare opportunity to see a cross section of the creative trend in American art.

I look forward to the pleasure of seeing you.

Sincerely yours

EGHLa

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September 21, 1948

Mrs. John P. Marquand
Kent's Island
Newburyport, Massachusetts

Dear Mrs. Marquand:

During the pleasant chat we had in Andover, I recall the interest you and Mr. Marquand expressed in Charles Sheeler's most recent painting in the exhibition held at the Addison Gallery. That picture was sold.

However, in our forthcoming exhibition, a catalogue of which is being sent to you under separate cover, there is a new painting by Sheeler which is so exciting that I am very eager to have you see it before it is presented to the public. If you are planning to be in the city any time before the 27th, the date of the preview, wont you give me a ring. I shall be glad to show you the picture, as well as any of the others which may be of interest to you. The entire show will really be exciting.

I look forward to seeing you and Mr. Marquand.

Sincerely yours

EGH1a

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September 21, 1948

Mr. Edward G. Robinson
910 North Rexford Drive
Beverly Hills, California

Dear Mr. Robinson:

In going through our records I decided that you were among the few collectors in America who are giving me an inferiority complex -- God forbid!

What have the French artists got that the Americans haven't got, with the few exceptions of the Great Masters?

In the hope of proving to you that the boys in this country are on the beam, I am inviting you to our forthcoming exhibition which will be held from September 28th through October 19th. Each of the artists in this gallery will be represented with a new and remarkably fine example of his work, presenting, as a whole, a superb cross section of the most creative trends in American art. I strongly feel that a sudden, as well as a sustained impact will weaken even your strong resistance. How about accepting the challenge? If you are planning to be here on the 27th do come in for the gay party of the season. An invitation is enclosed.

In any event I really would enjoy a visit with you.

Sincerely yours

EGHla

September 21, 1949

Mr. Ted Sandler
25 Sutton Place South
New York, N. Y.

Dear Ted:

I have just returned from my summer vacation and am now in the department of utter confusion -- in the bookkeeping division. Please bear with me as I am frightfully embarrassed to write to you again about financial matters, but I am forced to do so. Wont you please send us your autograph on a check. It will make everybody so happy, and do come in soon to say hello.

Sincerely yours

EGH1a

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September 21, 1948

Mr. Herman Cherry, Chairman
The Woodstock Artists Association
Woodstock, New York

Dear Mr. Cherry:

Thank you for your letter. Indeed I enjoyed the conference, if not the heat, and really consider it a very constructive and instructive idea, which should be continued with great success.

Since I drove my own car and had great fun, I am not sending you any travel expense voucher. However, I understand that I had not sent in a check for \$25 which is now enclosed. In other words, I am turning the tables.

My very best regards.

Sincerely yours

EGHLa

September 22, 1948

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POZ
*Ind. brochure
to Catalog* *Card*
Mr. James M. Brown III, Director
Wm. A. Farnsworth Art Museum
Rockland, Maine

Dear Mr. Brown:

I read with great pleasure the announcement of your appointment as Director of the Farnsworth Art Museum. It is gratifying to learn that a new institution in a relatively inactive East will have such excellent leadership. I spent several summers in the vicinity of Rockland Maine and think it is wonderful that the residents, as well as the many visitors will have an opportunity to see what is being created in their home state and elsewhere.

Apropos of the home state, do you know that three of the outstanding American artists are residents of the state. I am referring to John Marin, William Zorach and Bernard Karfiol, all of whom are actually natives. Reuben Tam, one of our younger artists, has been spending summers there for a number of years and Kuniyoshi, Katherine Schmidt, as well as Niles Spencer, are ex-residents.

It occurred to me that at some future time we can arrange a small exhibition of your selection. We can also offer you a "packaged" collection of the three, four or seven artists, at a very special rate. None of these leading American require an introduction to you, but the public may require some education in the field. In any event, you can rest assured that we shall be glad to cooperate with you in any way and to help you add these very important artists to your collection.

Sincerely yours

EGHla

September 22, 1948

Mr. Alfred V. Frankenstein
San Francisco Chronicle
Fifth and Mission Streets
San Francisco 19, California

Dear Mr. Frankenstein:

I have your letter enclosing copies of your installment of the Harnett centenary piece, which is to appear in the December issue of the Art Bulletin.

As you know I have no right to object to the publication of articles by you unless in some way I feel that they contain matter which would be detrimental to myself or my clients, and, even then I would hesitate to prevent the publication of any material in the art field even though views expressed were not consonant with mine.

However, I do not feel that you have either the right of privilege to express opinions which are definitely detrimental to specific persons or pictures. There is, I am advised, a definite action for libel where specific pictures are alleged to be forgeries and where statements with regard to them may determine them in the market place of art. I believe, therefore, that you ought write the article so as to express your general opinions, not casting aspersions on specific pictures.

Needless to say, I disagree with your conclusions as to some of the pictures. I do not believe that you have sufficient grounds for calling them forgeries, nor do I believe that they are such. If, therefore, the article should be published in its present form, we might definitely have to refute your conclusions and hold you liable for any libel on the pictures or on the business of those who market them. I still think that the conclusions which were reached at the previous hearing with regard to your judgments on these pictures were correct and that you ought withhold publication until conclusive finding is possible.

With kind regards.

Cordially yours,

HOLLOW HILL FARM

CONVENT, N. J.

TELEPHONE MORRISTOWN 4-0402
RAILWAY EXPRESS AGENCY

September 22, 1948

Dear Mrs. Halpert:

I have your invitation for the Preview of the Fall Exhibition and cocktail party for Monday, September 27. I do hope that I am going to be able to make it but I don't come to New York very often these days and am not too certain that I can come. However, I will make every effort.

Yours sincerely,

Fanny A. Moore
(Mrs. Paul Moore)

September 22, 1948

POV

Mr. Leslie M. Cheek, Jr., Director
Virginia Museum of the Fine Arts
Boulevard and Grove Avenue
Richmond, Virginia

Dear Mr. Cheek:

I read with great pleasure the announcement
of your Directorship in the Virginia Museum.
You may recall that we met in Williamsburg
and subsequently in New York.

Just as a memory refresher I am sending you
under separate cover, a brochure listing
the names of all the artists associated
with this gallery. Our list has grown
considerably since your last visit and
the reputations of these artists have
grown in proportion.

When you are next in New York, I hope you
will pay us a visit. It will be so nice to
see you again.

Sincerely yours

EGHla

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DESIGN

337 SOUTH HIGH ST.
131 EAST STATE STREET - COLUMBUS 15, OHIO - MAIN 5828

September 24, 1948

Edith G. Halpert
Director: The Downtown Gallery
32 E. 51st Street
New York, N.Y.

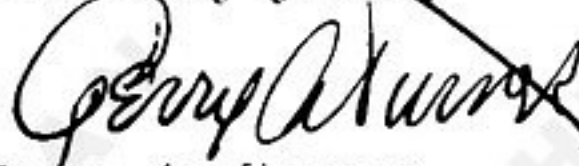
Dear Miss Halpert:

We should like to borrow the color plates you
used on your brochure of Jack Levine, last May.
This was entitled, I believe: APTEKA. We would
use this for a cover piece giving proper credits.

Kindly advise me if this is available, and if so,
can you send it to this publication by our October
5th deadline, with progressive proofs?

Incidentally, you may continue to avail yourself
of our Exhibitions listings each issue if you will
see that current material is submitted prior to
the 25th of the preceding month---that is, for
the next issue which comes out October 25th, send
announcements by September 25th. (this time we can
extend deadline until the 1st.)

Sincerely yours,


Gerry A. Turner
Managing Editor
DESIGN

GAT:s

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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PHILIP L. GOODWIN • ARCHITECT • 32 EAST 57 STREET • NEW YORK 22 • VOLUNTEER 5-1990
LOUIS C. JAEGER • ARCHITECT • ASSOCIATED

September 24, 1948

The Downtown Gallery
32 East 51st Street
New York, 22

Dear Mrs. Halpert:

I was talking with Alfred Barr yesterday about "Pacific Landscape" (?), by Ben Shahn, which he likes. He was surprised that you thought it impossible for me to buy the Ben Shahn at \$1100. less the \$350. paid for the Stuart Davis "Egg Beater" tempera sketch.

If this is still possible, I would like to consider it, but from your letter of September 20th I gathered that it was not.

Sincerely yours,

Philip L. Goodwin

PLG.SB



Sat. Sept 25th. '48

Dear Edith Halpert:

So sorry that we shall miss you show. We are here
in California for the winter, or so it looks at
this moment.

Thank you for your invitation. Best wishes
from Frances and myself.

Clara Hackett

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, 9, NEW YORK

OFFICE OF THE DIRECTOR

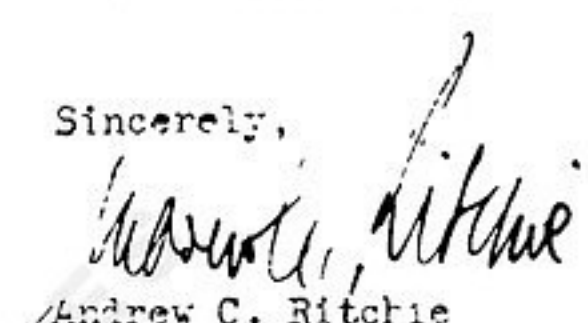
September 27, 1948

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Terribly sorry I won't be in New York the end of this month for your gay opening party. I don't expect to be in the "big city" until the end of October or the beginning of November when I look forward to seeing you.

Sincerely,


Andrew C. Ritchie
Director

ACR:eb

Mrs. Joseph L. Hetzel
81 Enclid Avenue
Waterbury 30, Connecticut

Sept 27, 1948

Miss Edith G Halpert
32 East 57th St
New York City

My dear Miss Halpert,

I saw a syndicated article in our
Sunday paper for September 5, there ap-
pears a picture of you discussing a
painting of mine with Kaniyoshi. Would you
please tell me whether Kaniyoshi attended
Yale Art School, graduating around 1925?
My father, Mr. Laurin de Lancy, attending
Yale Art School when his father went to
business, became interested in the work
of a Japanese fellow student and bought
one of his paintings. It is interestingly
haired female nude viewed from the back.
At this distant date I can not remember

the name of the Japanese student, but "Kun-yoshi" sounded familiar. My brother, sister and I find that we cannot assimilate this painting in our respective homes and would be glad to sell it if it turns out to be an early Kun-yoshi!

Most sincerely,

Mrs Josephine Margaret de Netzel

Mrs. Robert F. Windfohr

1900 Spanish Trail

Fort Worth, Texas

Dear Mrs. Falpert—

I thank you very much
for not forgetting me —
only wish I could drop in
for a few minutes and
meet some of these attractive
artists but it is impossible —
however — I will be in
New York City before too
long when I shall drop

in and see some of the
pictures -

Sincerely yours -

Anne Bennett Windeyer

Sept 27 - 48

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

September 28, 1948

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:


The Institute, in collaboration with five American museums, is planning as its focal project of the 1949 season a major exhibition, to be accompanied by a book, treating of the development of American painting in the twentieth century. It is our intention to assemble fifty celebrated examples of American painting of the last half century by as many artists. This exhibition will open in Boston on January 20, 1949, and is expected to travel subsequently to the Cleveland Museum of Art, the J. B. Speed Memorial Museum, Louisville, the M. H. De Young Memorial Museum, San Francisco, the Albright Gallery, Buffalo and the Art Association of Montreal.

The purpose of the collaborating museums is to make the exhibition available to a broad section of the American public. We believe here that this exhibition, so presented, will constitute a cycle in itself and throw light on new directions, as far as it is possible to do so today. The exhibition will accordingly be in existence for a year. All objects lent to the exhibition will be returned to their owners no later than December 31, 1949. We are particularly anxious to include Dreams of a Good Life by Mitchell Siporin.

All transportation, packing, insurance, photographic and miscellaneous expenses will be defrayed by the six institutions. In the event that we may have the privilege of your participation, will you be kind enough to fill out the enclosed form and return it to me at your earliest convenience together with the photographs requested on the form, which must be shipped abroad at an early date to be reproduced. The book, which will be integrated with the exhibition, will contain twelve color plates and thirty-eight black-and-white illustrations. It is our intention to have every painting exhibited reproduced. The significance of each painting will receive comment in the text of which there will be about 30,000 words. We foresee that the book will have a broad trade distribution over and above the number handled by the exhibiting museums.

The Directors of the participating museums join me in requesting your generous assistance and in thanking you for your kind consideration.

Faithfully yours,


James S. Plaut
Director

jsp/m
encl.

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723
217

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

September 30, 1948

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Talpert -

Publication of my article in the Art Bulletin has been postponed from December to March, and that gives us an opportunity to complete the job so far as the laboratory examination of certain pictures is concerned.

As you know, there are two of yours about which I have had no laboratory reports - the one called "Hot Sunday Dinner" and the one you have in your living room over the fireplace. I am under the impression that Mr. Loren x-rayed these, but I have heard nothing about his results; you wrote some time ago that it would probably be difficult to get them. Regardless of this, I should like to request that both paintings be sent to Leek, at your expense, for study, to see if by any chance they bear evidence of similarities.

There are two other pictures which Leek should also see - those that belong to Julius Levy and Morris Hunter. The Levy picture is a subject of some embarrassment to me, since Mr. Levy ignored two requests of mine to see it. I did see Hunter's, but declined to send it to the laboratory.

I know you are a good friend of Levy's, and perhaps if you would say the word, he would send the picture to Leek. Hunter might, also. It seems a shame not to complete the job.

By the way, I have not received the photographs and

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other information referred to in your last letter. Perhaps now that the summer interim is over, you can let me have them. Nothing very startling has come ^{my} way since the little bill picture of which I sent you a photograph. That picture, by the way, seems only to have been sent me by Perls and does not belong to him or his gallery. It belongs to a man named Harry Levy who lives down Los Angeles way. I seem to have misplaced his letter, but will go on a search for it if you want his exact address.

Sincerely, Yours,


Alfred V. Rosenstein

MISS ANNE. SMELTZER

1019 SECOND AVENUE SOUTH

FORT DODGE, IOWA

NEW DAVIS PAINTING TWELVE BY SIXTEEN
INCHES ^{EXACTLY} ^ TWICE SIZE OF PAINTING YOU
SAW LAST SPRING. WOULD MAKE SPECIAL
PRICE SIX HUNDRED DOLLARS FOR
BLANDIN GALLERY ONLY. PLEASE WIRE
REPLY. BEST REGARDS.

CHARLES ALAN
THE DOWNTOWN GALLERY

October 1, 1948

Mrs. Joseph L. Hetzel
81 Euclid Avenue
Waterbury 30, Connecticut

Dear Mrs. Hetzel:

Since Kuniyoshi never attended Art School at Yale University I am sure that the picture you are referring to is not his work. I would suggest that you communicate with Yale, who will no doubt give you the information.

Sincerely yours

EGHla

October 1, 1948

Mr. Robert Tannahill
103 Moran Road
Grosse Pointe Farms 30, Michigan

Dear Mr. Tannahill:

I too was very sorry that you could not come to the party. It was great fun, and more like the good old carefree days in 13th Street. Do you recall some of those parties?

Your forthcoming visit is something to look forward to, and this time I shall just stay on tap until I actually see you in person. I hope that your house is completed and that you are comfortably settled in it.

The valuation on the Harnett, which I am giving you, is based on my firm belief that it is a Harnett in spite of Mr. Frankenstein. When Mr. Suhr came in to see the Harnett exhibition last Spring, I discussed the painting with him and he insisted that he had no reason whatsoever to suspect any changes, hidden signatures, etc., since none of the scientific methods of examination gave any such evidence. I quoted to him Mr. Frankenstein's interpretation of his report: "Mr. Suhr found nothing on #8 (After Night's Study). But I understand he has expressed his doubts about the picture from a stylistic point of view". In discussing this statement further with Mr. Suhr, he mentioned that he was in no position to make such a statement as he was insufficiently familiar with Harnett's work to judge on stylistic grounds. However, nothing will deter Mr. Frankenstein from his opinion which he is publishing very glibly, but the fact remains that it is a question of one opinion against another. Both David Rosen and I are convinced that it is a Harnett and Mr. Frankenstein is convinced to the contrary. Thus, my valuation may or may not be acceptable, but I am giving it to you just the same in the enclosed appraisal.

Some day I am going to write an article about scientific experts, but meanwhile I love Harnett's work, and wish I could find more examples of it.

My very best regards.

Sincerely yours

BGHla

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Sally Fairweather

Shirley Garnett

CONTEMPORARY ART

1019 Hinman Avenue

Evanston, Illinois

University 0767

October 2, '48.

Dear Mrs. Halpert.

Thank you so much for giving Owen and me such a nice evening in New York.

Since our return, I've been deep in the files with Miss Barnett and wire about to start addressing those envelopes!

We are returning the Kuniyoshi Lithographs as Mr. Alan requested, but hope the duplicates will be returned before we open for business. And, with great expectations, we are looking for the shipment of paintings by the 14th.

Sincerely,
Sally Fairweather

October 2, 1948

Mr. Philip L. Goodwin
32 East 57 Street
New York 22, N. Y.

Dear Mr. Goodwin:

Please forgive me for not having written to you sooner. Between the opening of our new show, a cocktail party, and a very bad cold which I acquired, I have not been functioning normally.

Frankly, I am very much embarrassed about the situation, and did not know whether you wished to have me discuss the matter with Alfred Barr or not. I should like to have explain our position as artists' agents rather than dealers. The European galleries are in an entirely different position from those dealing in living American art. They purchase pictures outright and are in a position to exchange one for another, charging accordingly in each transaction. In the case of the American dealer, so called, we do not buy and do not own any works of art except privately, in some instances. We merely act as agents for the artists and sell their paintings on commission. Thus, were exchanges acceptable, it would mean that artist B would have to accept part payment the work of artist A, or that the gallery would have to purchase all such pictures. It would be awfully nice if we could afford to work this way, but with the small commission and the high overhead involved, we are really in a spot. I am sure that you can understand the situation.

The Shahn painting -- immediately after you indicated that you were not interested in it -- was shipped to an exhibition of the work of the ten artists who were selected in the LOOK poll as the best artists in America. We sent "Pacific Landscape" as Shahn's representation, but we can also send a wire immediately advising Mr. Frazier to withhold the painting from sale. Why can't we coax you to complete this transaction, and at some future time, come in at your leisure and go through a number of the Davis gouaches to make an exchange for the "Egg Beater".

If you wish, I shall explain the situation to Alfred Barr who has had no occasion to make such exchanges at this gallery and may not be familiar with such situations in

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Mr. Philip L. Goodwin

galleries of American art where the gallery acts as agent rather than as dealer.

I do hope you will understand that we are not trying to be arbitrary as we certainly want to cooperate with you in every way for more reasons than one. We are always grateful to you for your outside interest and for your long, friendly relationship. We shall of course conform with your wishes if you still feel that we are being arbitrary. Do let us hear from you.

Sincerely yours

EGH1a

October 2, 1948

Mr. Stephen S. Kayser, Curator
The Jewish Museum
Fifth Avenue at 92 Street
New York 28, N. Y.

Dear Mr. Kayser:

I am sorry not to have responded earlier to your letter. I have been away on a long vacation.

Frankly, I am not too familiar with the situation, since I do not recall having -- in my brief conversation with Mr. Chase -- qualified him to act as my agent in making a gift to your museum. He must have misunderstood whatever references I made to the glass in my small collection. However, I shall be glad to contribute several pieces to the museum if you are interested in having such material. Knowing very little about glass, except "what I like" I am not sure, or rather cannot guarantee that this is Hebron glass. Don't you think it would be a good idea to have one of your more experienced persons look at this group before any decision is made. I should be very glad to show it to your representative for consideration.

Sincerely yours

EGHla

October 7, 1948

Mr. Joseph E. B. Sins, Editor
New York Star
164 Duane Street
New York 13, N. Y.

Dear Mr. Barnes:

As a short subscriber of NY, and a continued subscriber of the New York Star, I read with great interest your special announcement of September 15th. I was pleased too to hear about "Pleasure". However, in reading further, I was rather shocked to find that the New York Star does not consider painting a pleasure. There is no reference whatsoever to creative arts in the graphic field. I hope that this was an oversight.

In view of the fact that the interest in American art has developed to extraordinary proportions in recent years, it seems strange that a progressive publication would omit a feature that practically every other newspaper, and certainly all the magazines now find very valuable as a circulation builder. I honestly think that at least one page should be devoted to the fine arts in the New York Star, and am sure that if you are interested in the matter seriously, you will agree with me. It will pay off in attracting an added "cultured" public. How about it?

Sincerely yours

EGH1a

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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OCT 2 AM 9 35

N14 9 FORTDODGE IOWA 2 739A

THE DOWNTOWN GALLERY=

32 EAST 51 ST

CANNOT ACCEPT YOUR OFFER THANK YOU FOR YOUR WIRE=

ANNE SMELTZER.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

PHILIP L. GOODWIN • ARCHITECT • 32 EAST 57 STREET • NEW YORK 22 • VOLUNTEER 5-1990
LOUIS C. JAEGER • ARCHITECT • ASSOCIATED

October 4, 1948

The Downtown Gallery
32 East 51st Street
New York, 22

Dear Mrs. Halpert:

Thanks for your letter of October 2nd.

All American art galleries are not on the commission basis by any means, as you suggest, but perhaps that is your usual custom.

I think that on account of the defectiveness of the Stuart Davis tempera, "Egg Beater Series", the \$350. should be credited. That being so, I can give you \$750. additional for the Ben Shahn "Pacific Landscape," and you can arrange the matter with Stuart Davis in whatever way you choose. I think this would be the most equitable arrangement.

Sincerely yours,

Philip L. Goodwin

PLG.SB



MUTUAL BROADCASTING SYSTEM, INC.

NEW YORK OFFICE 1440 BROADWAY
NEW YORK 18, N.Y.

October 4, 1948

Mrs. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I would like to confirm my understanding of our very pleasant talk on Saturday. 1) that we will continue to make you the \$250 a month payments for November and December; 2) that you will endeavor to make some adjustment with Miss O'Keefe on the small balance; and, 3) that you will notify me when you hear from her as to what disposition she wishes to make in the matter and see if you can't jam something through. If we are fortunate enough to get this adjustment made, it naturally means a saving to us which we will very much appreciate. In this event, I will agree to buy a minimum of \$2500 worth of contemporary paintings to fit into our over-all decor.

Please understand that I appreciate very much what you are doing and the difficulties you have in so doing. You have been very pleasant throughout this whole procedure and Mrs. Lurie and I are not unappreciative of your kindness. It would certainly be swell if it all works out.

As I explained to you on Saturday, there is a decided probability that I may make a change in my business situation on or about the first of the year and that I may go to California to live. This is far from definite but it remains a possibility.

As we stand at the present time, I had the two O'Keefe's covered by insurance and said insurance stipulated that because of an unpaid balance, the Downtown Gallery was a party to this insurance. Is it all right with you if I instruct my man, when we change insurance because of moving to the coast, if that happens, to make it a straight insurance policy payable to me? I will not do this unless I have your permission.

Again let me tell you I enjoyed seeing you. Let's make a habit of it. Many thanks.

Regards,

Walter Lurie

WL:lg

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October 4, 1948

MS-T

The Downtown Gallery,
32 East 51st St.,
New York City.

Dear Sir:-

The article by Alfred
Frankenstein in the September
issue of Art News interested
me since I own a painting
by William Harnett. It is not
"lost" in my home; on the
contrary, it is loved and
cherished, and has always held
an important place on my
living-room wall.

In the interest of research
and a more complete record of
this painter's work, I thought
I should let Mr. Frankenstein
know about it. The painting

The painting is signed by the
artist. It is a still life painting of a
man's room. In the foreground there is a
rug, a lamp, a folded newspaper,
smoking matches and a half
burned candle in a holder.
The painting is signed by the
artist.

I did not know where to
write Mr. Frankenstein, so I
have taken the liberty of
writing to you, hoping that you
will forward this information
to him.

Very truly yours,
Minnie Tenders,
238 Stoneway Lane,
Merion, Pa.

October 5, 1948

Mr. William Calfee, Chairman,
Department of Art
American University
Washington, D. C.

Dear Mr. Calfee:

For some time several institutions have expressed interest in having Paul Burlin deliver lectures on modern painting. Then, however, it was not feasible for him to accept such invitations. But this year the interest has become so widespread as to make him feel he should make this contribution.

Paul Burlin's reputation as a creative artist is such that there is no need to enumerate the various important prizes he has won, or the major museum collections in which he is represented. But, most important, in this connection, he is one of the few truly articulate artists, expressing himself as easily in words as in paint. Having lived in Europe a great part of his life he has a first-hand familiarity with the genesis of the varied trends of modern art, as well as a personal knowledge of the most progressive directions in American art today. This background gives his lectures both authenticity and vitality.

If your institution, and others in neighboring localities, would be interested in inviting Mr. Burlin for a group of lectures during the coming season, a special fee could be arranged because of the reduced expenses involved. As it is necessary to plan a schedule well in advance, an early reply to this letter would be appreciated.

Sincerely yours,

Charles Alan
Associate Director

NELSON GOODMAN

SCHWENKSVILLE R D PA.

Oct. 7, 1948

Dear Mrs Halpert.-

If you do not have an early sale in prospect, will you kindly return to its owner the Pasca painting I had sent to you from the Perla Galleries last Spring? As you will see from the attached note, Miss Prall would now like to have it back. I am sorry that we could not sell it here in the East.

I hope you will give your attention to this promptly, so that Miss Prall will not be kept waiting. It may be sent express collect to the address on the attached letter.

Please let me know when

you ship it.

*Very truly yours,
Nolan Woodman*

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WESTERN UNION

JOSEPH L. EGAN
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NA206 DL PD=FTWORTH TEX 9 1105A=

13) 14 OCT 9 PM 2 14

EDITH HALPERT=

32 EAST 51 ST=

WILL YOU SEND ON APPROVAL BEN SHAHN'S RED TIGER BLUE
BACKGROUND ONE I HAVE PHOTOGRAPH OF TO MRS ROBERT W WINDFOHR
SPANISH TRAIL FORT WORTH MUST BE HERE 14TH=

BILL BOMAR=

*1100 Broad
St Wm, Texas*

*Ans with
revised*

SHAHN'S 14=

COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

No the avail to replace ^{Alleyson} ~~pen~~ ^{Painting} ~~pen~~
on exhibit in him, also invited to
Whitney after this show.

~~impossible to visit during the~~

~~exhibition until after October~~

~~to visit this~~ Kodachrome being

~~sent~~ ^{sent} ^{airmail} immediately.

October 9, 1948

Miss Minna Tendler
238 Stoneway Lane
Merion, Pennsylvania

Dear Miss Tendler:

Thank you for your letter. We are always very happy to hear of a Harnett which has not been recorded as we maintain a complete file on this important American artist and have made available to Mr. Frankenstein all the material we have on hand. I shall write him about this and I am sure that both he and I would like to have a photograph of this painting for our respective records. If you have a negative, we shall be glad to pay the printing cost. Meanwhile, thank you for advising us. Incidentally I shall forward the information to Mr. Frankenstein.

Sincerely yours

EGHla

Mrs. David S. Jackson

55 Windsor Avenue Buffalo 9, New York

Oct. 10, 1942

Mrs Edith G. Halpert
32 East 51st St
New York City

Dear Mrs Halpert

The invoice for the Marins has come. In case you are holding them for shipping instructions, will you please send them on to this address. We are very anxious to have the water-color. Thank you for showing me this splendid example of Marin's shorthand brushwork and handling of light. I hope the frame will not be too ~~WHITE~~ and kill the white of the paper.

While I was in New York I went to Raymond's and bought all the Marin reproductions. My idea is to frame them and use them as a loan exhibit for our Art schools and anyone interested. It might be fun to show these with late 19th Century or early 20th Century water-colors and see whether people wouldn't get at least a glimmer of what modern art is. I could also loan them with the originals which I have which ought to give a pretty good idea of the artist's work.

You will be amused to hear the immediate problem which buying the reproductions has caused me. I am going to dump it right in your lap. Among the prints is one of the elephants. My husband took one look at it and now insists it be framed like the lions and hung in our living room with them as a pair. I can't quite imagine a silver leaf frame on it, can you? If you ever find you could get us either the seals or the elephants, please let me know. The two originals would be magnificent in our room.

The Garret Club Art committee met and the others feel it is too expensive to get so many paintings. I think for a first show we could cut it down to one box. This would mean trying to get five or six large paintings which would fit together. It would be wonderful to have the Morris Doubles Tennis that you showed me and the Bryce portrait. Of course I realize either one or both might be sold at any moment, but if not I believe they would be especially good to show here. I would like very much to have photographs and dimensions of these two paintings for my files.

I am trying to interest the J.F. Schoellkopf IV's in the Morris, and have succeeded to the extent that

Mrs Schoellkopf says she will go into the Downtown Gallery when she is in N.Y. in Nov. and see it. It would be a strategic victory if we could get them to buy a painting of this type. They are leaders among a younger group here and have a certain amount of influence. They have just completed a truly modern house, redwood and glass and water-on-the-roof. Their living room has great stretches of blank walls. When I saw the Morris I thought that painting would be just the thing. They live on the Lake Shore in the midst of great tennis enthusiasm. If you have some printed pamphlet about the Downtown Gallery and about the artists, which you could send me I will show it to her before she goes down so that she wont be quite so much at sea.

We are planning to come to N.Y. the end of this month when I hope to see the Zerbe show.

With best regards, sincerely

Martha K. Jackson

October 9, 1948

*ded from
Lynch
Kendall*

Mr. Sidney Lewyne
Naylor's Lane
Pikesville, Maryland

Dear Mr. Lewyne:

On several occasions I have heard enthusiastic statements about paintings in your collection, and also heard that you are planning to add to this collection the work of contemporary, progressive Americans of various schools. Whether this is so or not so, I still think you will be interested in seeing the work of the artists we represent. Under separate cover I am sending you a brochure -- slightly dated -- which however, lists the names and biographical notes and also carries some illustrations. The most recent examples of the work by the artists listed are currently on view and give an excellent cross section of progressive contemporary American art in its various manifestations as expressed by a number of the outstanding painters of today. I do hope that you will take the time to visit the gallery and the show and I do look forward to the pleasure of meeting you.

Sincerely yours

EGHla

MUSEUM OF ART

THE UNIVERSITY OF KANSAS
LAWRENCE

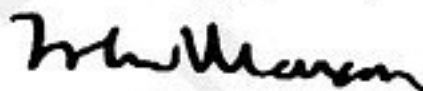
Mrs Samuel Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs Halpert:

While recently rummaging through our store I came across the study of a male head in oil on panel by Jack Levine. I do not know how the picture came to be here, though it may have come in the distribution of the W.P.A. Art Project material. The panel measures twelve by sixteen inches. I have had it properly framed and am putting it on exhibition. The only reason I mention this to you at all is that I thought you might care to add the name of another museum to Mr Levine's list of museum representations.

I am

Faithfully yours,



John Maxon
Director

9 October 1948

Mp

OFFICE:
10910 KINROSS AVE.
LOS ANGELES 24

JAMES VIGEVENO GALLERIES

160 Bronwood Avenue
Westwood Hills, Los Angeles 24

TELEPHONE.
ARIZONA 34182

October 9th
1948

Downtown Gallery
Mrs. Edith G. Halpert
32 East 51st St
New York 22, N.Y.

Dear Mrs. Halpert:

It has been a long time since we have heard from each other. I hope sincerely that you are doing very well.

Today I should like to talk with you about the following. You have certainly seen the article in the ART NEWS, September 1948, about Harnett, and we know that you are very interested in his work, since you are the chief dealer in his paintings.

A client of ours possesses the original picture which is reproduced on page 17 no. 5 "The Artist's Card Rack". This painting has been in the possession of the family for a long time; both the owner and we are of the opinion that this picture must have quite a high value. The owner is willing to sell it, and it is therefore that I am contacting you.

It will be interesting to hear from you ~~if you~~ what we could do with the painting, which value you will give it, if you personally would be interested to acquire it, or if you have possibilities with museums or private collectors, knowing the market of Harnett pictures as well as you do.

Looking forward to your reply, with kindest regards,

Very truly yours

James V. Vigevano
James Vigevano

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R & G FURNITURE CO.

PHONE 2-1101

AT THE SIGN OF THE



ROCKER

116-124 MAIN STREET
EVANSVILLE 8, INDIANA

10-12-48

Downtown Galleries
32 East 51st St.
New York City

Attention: Mr. Alan

Dear Mr. Alan,

You will probably remember our transaction concerning the Sheeler picture that I bought. I naturally do, and very clearly. Particularly clearly now that I feel you have overcharged me. When I was in your show-room, looking at the various pictures, you quoted the picture I bought at \$500, and another of Mr. Sheeler's pictures at \$600 - and others still higher. In the end I selected the barn picture, which you had priced at \$500. I believe we made no further mention of the price, but when your bill came I proceeded to pay, thinking, I now know foolishly, that the 20% excise tax was operative on paintings, and that you had simply included that in the price. I was in Chicago recently and mentioned the excise tax on paintings in one of the galleries there - and was naturally advised how wrong my notion was. I wish you would check into this and give me some satisfaction. I understand that the error was not intentional, but I am sure it is not too late to correct.

Yours very truly,

W. A. Gumberts

A handwritten signature in dark ink, appearing to read 'W. A. Gumberts', written over the typed name.

THE S. A. LEVYNE COMPANY

Advertising

343 ST. PAUL PLACE

BALTIMORE 2. MD

October 12, 1948

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

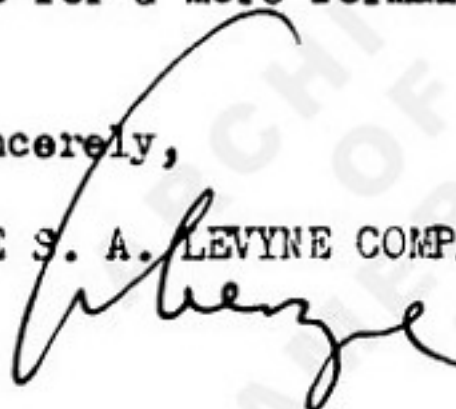
Thank you for your note -- I shall be glad
to have your brochure.

I have been in your gallery several times
and the roster of artists that you represent
is quite impressive.

Perhaps, on one of my visits to New York this
winter, I can arrange time for a more formal
call.

Sincerely,

THE S. A. LEVYNE COMPANY



Sidney A. Levyne

SAL:fls

Member AMERICAN ASSOCIATION OF ADVERTISING AGENCIES

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

October 13, 1948

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I know you will be pleased to learn that Karl Zerbe has been awarded Third Prize and \$700 for THE ACTORS, in Painting in the United States, 1948. The announcement will be made at the Founder's Day Reception preceding the opening tomorrow evening, but the information is not for release until Friday morning, October 15. Certainly it's an interesting canvas, and I want to thank you for your help in getting it here to Pittsburgh.

Let me take this opportunity, too, to thank you and Mr. Alan for your efforts in rounding up pictures to represent all the other artists from your Gallery. You have a distinguished roster, and I appreciate your help in seeing that they are well represented each year.

Soon we will be mailing out catalogues and, as they appear, copies of the reviews from various magazines and newspapers. I hope you enjoy looking through them.

Sincerely yours,


Director

SG D

COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD AND GROVE AVE.
RICHMOND 20

13 October 1948

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your most thoughtful letter
welcoming me to my new job here in Virginia.

I remember with great pleasure our meeting in
Williamsburg and later in New York, and I look
forward to renewing this acquaintance in the
not-too-distant future.

I have received your brochure and want
to congratulate you upon its handsome layout.
Certainly you have a grand assortment of artists
to represent.

Sincerely,

Leslie Cheek, Jr.

Leslie Cheek, Jr.,
Director.

Sally Fairweather

Shirley Garnett

CONTEMPORARY ART

1019 Hinman Avenue

Evanston, Illinois

University 0767

October 15th 1948

Dear Mrs. Halpert:

The crates arrived!!! And it has been more than difficult not to open them to see the greatest of American exhibits!"

The Fairweathers are in the process of decorating here and there in the house and for this reason we haven't unpacked, but expect to tomorrow.

I am very sorry that you haven't received the Kuniyoshi lithographs yet, but we are shipping them today or tomorrow.

We are delighted that you can make the cocktail party November 9th. Your

Sally Fairweather

Shirley Garnett

CONTEMPORARY ART

1019 Hinman Avenue

Evanston, Illinois

University 0767

Page 2

comment about having weak knees before
your talk that night, has us wondering
what we are going to do for strength
on the 24th!

Your talk out here will put all the
more attention on the pictures you
have sent us, and we only wish you
could be here for the opening.

Our best regards to Mr. Alan, and
we look forward to seeing you November
4th.

Sincerely
Shirley Garnett.

October 15, 1948

Mrs. David S. Jackson
55 Windsor Avenue
Buffalo, New York

Dear Mrs. Jackson:

After considerable shopping, we finally succeeded in finding the right color linen for the Marin mat, and also took one of his special frames from another picture so that you would really have a perfect fitting for a perfect Marin.

I was very much amused with your paragraph regarding the reproductions. Of course I personally have a horror of reproductions hung with originals in the interior of a home. In an exhibition it makes sense, but in a home the difference is pretty difficult to take. Unfortunately the painting of the elephants was sold quite some time ago and is in the collection of Mr. Barbee, who I am sure, will not want to part with this picture. Marin has just returned from Maine and I expect to see him within the next few days. Perhaps in going through his work we can wheedle his last circus picture from him. In any event, I shall keep you informed.

Do let me know how you like the framing on the Marin when you receive it.

We shall indeed be glad to let you have the two pictures that you selected -- the Morris and the Brice. A photograph of these two pictures is being sent to you with all the information listed thereon.

We are grateful to you for the propaganda work you are doing. It will be nice to meet the Schoellkopfs and I look forward to their visit. Meanwhile, I am sending you our brochure which is rather incomplete since so many artists have received additional prizes and have additional representations in museums, but the Schoellkopfs can get sufficient idea about the artist's work and their biographical notes to stimulate some interest.

I am so glad that you will be on for the Zerbe show. We are tentatively planning a small party for Zerbe and his wife on the evening of October 25th. Is there any possibility that you and Mr. Jackson will be here at that time. It would be much fun to have you with us that evening.

Sincerely yours

October 15, 1948

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Mr. James Vigeveno
Vigeveno Galleries
160 Bronwood Avenue
Los Angeles 24, California

Dear Mr. Vigeveno:

As I was dashing out of town when your letter arrived, I was obliged to send you the wire. This is the letter that follows.

It was awfully nice to hear from you again and I hope that we can, from time to time, make arrangements to work together on plans mutually advantageous.

Frankly I was very happy to hear about this Harnett, as it is among the paintings which are very important in connection with the continued research being done on this important artist. As you probably know, there has been a good deal of discussion about the authenticity of some of the pictures, with Frankenstein and myself disagreeing on many points. For some reason or other he is building up Petq as a Harnett imitator and is trying to bring down the value of Harnett. We are of course upholding the latter, as there is no doubt in our minds that he is far superior to his imitators of whom there were a considerable number.

Because it is impossible to judge the value of the picture by mail, I asked that you have it shipped to us immediately so that we can really have an opportunity to examine the picture and compare it with some of the others we have in our current collection. Naturally, because we have both created the interest in Harnett and established his value, we have the best market for his work and would be in a logical position of placing the picture if the client wishes to dispose of it.

As soon as the painting arrives I shall write to you in great detail regarding its possible sales value, what arrangements you and I can make regarding commission, etc.

I am grateful that you communicated with me about this picture and hope that from time to time we can do some business together. We finally decided to break down on our previous policy and in the future we shall send out both group and one-man shows to galleries out of town, on a much more consistent basis. If there are any artists on

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October 15, 1948

our list who interest you particularly, why don't you get in touch with me.

Meanwhile, my very best regards.

Mr. James W. Givens
100 Broadway Avenue
Los Angeles 5, California

Dear Mr. Givens:

I was obliged to send you the letter as I was thinking of you. I am
Sincerely yours

It is a pleasure to hear from you and I am glad to hear that you are interested in the picture. I am sure you will find it very interesting.

I am sure you will find it very interesting. I am sure you will find it very interesting. I am sure you will find it very interesting.

P. S. As I said you, we shall take care of the expense of shipping the picture from the client to the gallery, and if it is necessary to return it, shall take care of the return expenses as well.

I am sure you will find it very interesting. I am sure you will find it very interesting. I am sure you will find it very interesting.

I am sure you will find it very interesting. I am sure you will find it very interesting. I am sure you will find it very interesting.

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October 16, 1948

Mr. George W. W. Brewster
32 Newbury Street
Boston 16, Massachusetts

Dear Mr. Brewster:

As you may know, we are planning a Zerbe exhibition at this gallery, opening on October 25th and running through November 13th. One of the paintings we had planned to feature is the Portrait of Emmett Kelly, which we understand is now in your collection. Of course we are delighted that you own this picture. On the other hand, we feel that it is awfully important for Zerbe to have this representation in his show.

Would you consider lending it for the occasion. We shall all be most grateful to you for your cooperation. Boris can arrange the transportation and all the other incidentals if you agree to the loan.

I do hope that you and Mrs. Brewster will be in town to see the installation here. It is always such a pleasure to see you.

Sincerely yours

EGHla

October 16, 1948

Mr. David Coleman
Coleman Art Gallery
255 South 16 Street
Philadelphia, Pa.

Dear David:

No doubt Sonia transmitted my messages to you. I certainly felt very badly about your illness and am pleased that you are ready to get out again. You know art dealers cannot afford to be sick. Snap out it and show them.

We have so many ideas about shows in Philadelphia but it seems advisable to wait until we get together to discuss these ideas before any definite plans are made. Since the Pennsylvania Academy exhibition of watercolors will be on from November 6 to December 12th, it might be a good time to have a one man watercolor show at the Coleman Gallery. The person I had in mind is David Fredenthal who has achieved such extraordinary results with the medium, both aesthetically and technically. His pictures vary in subject, size and price to a degree that makes possible a successful sales exhibition in addition to the prestige. Think about it and we can discuss this further at some future time. Meanwhile, take good care of yourself.

My best regards to you and Martha.

Sincerely yours

ECH:la

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

(27)

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DL = Day Letter
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1948 OCT 16 PM 6 28

MRS EDITH HALPERT

DOWNTOWN GALLERY 32 EAST 51 ST

FREEMAN SCHOOLCRAFT CALLED US WANTS YOU TO GIVE TO TALK AT
ART INSTITUTE ADDRESSING MEMBERS AND GUEST OF THE ARTIST
LEAGUE OF THE MIDDLE WEST EVENING OF NOVEMBER 10TH OR ANY
NIGHT YOU'LL BE HERE CONVENIENT TO YOU WIRE OR WRITE ME
YOUR ANSWER

SHIRLEY GARNETT

10

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

October 16, 1943

Mr. Boris Mirski
Boris Mirski Art Gallery
166 Newbury Street
Boston 16, Massachusetts

Dear Boris:

We are certainly proud of you and are really delighted with the success of the exhibition. A number of people who have been in Boston expressed their enthusiasm for the arrangement, and I was pleased because after all I am a prejudiced party and would naturally like the exhibition. We are looking forward to the show here and hope that you will come to our opening as an exchange visit.

Mr. Gersten was here and his job in possessing the two new Zerbes is very touching. I am devoted to Gersten and shall do all I can about placing the pictures he still wants to give away, so that he can get a good tax deduction.

Although this is one day before the official announcement, I think you will be pleased as we are to learn that Karl got the third prize at the Carnegie Institute. I have been holding on to this secret for a long time and did not even tell Karl about it. I find that I hear secrets all the time because people know I don't talk.

Has the Boston Museum gang come around? If it weren't so bad, I would think it very funny. As a matter of fact it will give me great pleasure, if I survive, to charge Boston about \$10,000 for a Zerbe some years hence. You and I could go off on a real bat then, election day or no.

I hope you had a very pleasant holiday. Please remember me to Mrs. Mirski.

Sincerely yours

EGHla

OFFICE.
10910 KINROSS AVE.
LOS ANGELES 24

JAMES VIGEVENO GALLERIES

160 Bronwood Avenue
Westwood Hills, Los Angeles 24

TELEPHONE
ARIZONA 34182

October 18th
1948

Mrs. Edith Halpert
c/o Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

We were very happy to hear from
you about the Harnett picture.

After we had received your wire, we contacted
our client immediately, and the situation is as
follows. The clients were on the point of leaving
town for Europe for a month, and they preferred
not to take any action before their return. They
have the intention to sell the picture and let me
handle it; but before sending it out on approval
they would like to have an approximate estimate of
the value. They said that if the price were attrac-
tive they would part with the painting.

So, to get a good start the best thing to do
would be to give an estimate, which will not be
binding after all. We certainly see your point that
it is not possible to judge the value of such a
picture by mail, but perhaps you can give us a
rough idea.

We promise you that we shall handle this
matter with you alone so that it will be all con-
fidential.

Therefore, kindly let us know your opinion,
so that we can try to influence the client after
his return to let us ship it to you on approval.

We also want to thank you for your kind offer
of exhibitions which may be of interest for the
future.

With kindest regards for today,

Truly yours,

James Vigevano
James Vigevano

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purchaser is living, it can be assumed that the information
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EAVES
320 COURT STREET
UTICA, NEW YORK

Oct. 19, 1948

Dear Miss Halpert:

Since I first saw you (you no doubt
can't remember me) I have wanted very
much to meet you and have a talk.
I visited your Gallery in 1942-43 with
William L. Orack when I was working,
studying, and living with him. I helped
him deliver and arrange his show at
that time.

My wife and I would like to see you
Monday morning, Oct. 25, if you could
spare some time. We realize your time is
valuable but would greatly appreciate it
if you could see us for a few minutes.

Sincerely,
Arnold Bryan Eaves

October 19, 1948

Mr. W. A. Gumberts
R & S Furniture Company
116 Main Street
Evansville 8, Indiana

Dear Mr. Gumberts:

Forgive me for not answering your letter more promptly, but I have been out of town.

I do remember our transaction concerning Prelude to Winter by Charles Sheeler. Apparently there is some misunderstanding. Last August, when you were at the gallery, I showed you a number of paintings by Sheeler. Among them there was one painting which was specially priced for our summer exhibition at \$500. The painting you purchased was priced \$600, and I am sure I did not quote any other price. The painting was priced \$600 from the time it arrived at the gallery, and was exhibited at the Whitney Museum at that price. As a matter of fact, Sheeler put an extremely reasonable figure on this painting. Paintings of this size and quality have been sold at much higher prices.

I am really sorry that there has been this confusion. We have always maintained a policy of one price on a painting, never allowing any bargaining. Therefore, I am quite surprised about this misunderstanding.

Sincerely yours,

Charles Alan
Associate Director

Formerly



164 DUANE STREET

NEW YORK 13, N. Y.

WALKER 5-2600

~~PUBLISHED BY THE NEWSPAPER PM INC.~~

New York **STAR**

October 19, 1948

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This will acknowledge your letter to Mr. Barnes --
spelled with an "e".

We agree with you entirely. Pleasure must have adequate coverage of the creative arts in the graphic field. At the moment we are circumscribed only by lack of space and money, and we hope before long to overcome both of these obstacles.

Any ideas you might have on an original and arresting approach to your field would be welcome.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Richard E. Lauterbach', written in a cursive style.

Richard E. Lauterbach

REL:p

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The Philadelphia
ART ALLIANCE
251 South Eighteenth Street
Philadelphia 3

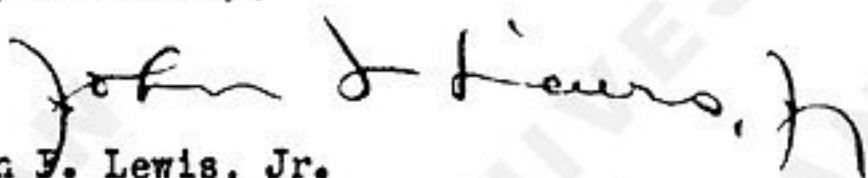
October 19, 1948

Dear Mrs. Halpert,

I wish to thank you personally and on behalf of our members for your kindness in attending our house-warming. Needless to say, I enjoyed dining with you very much. I certainly think you gave plenty of yourself in standing up and greeting so pleasantly those countless old ladies.

An event like that may seem to be connected only indirectly with art, or with furthering American culture in general, but I hope you agree with me that, nonetheless, it does have a noticeable, although indirect, effect in arousing a genuine interest in art.

Very sincerely,


John J. Lewis, Jr.
President

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

October 20, 1948

Miss Berthe Schwartz, Secretary
Commission of Information
Belgian Government Information Bureau
630 Fifth Avenue
New York 20, N. Y.

Dear Miss Schwartz:

Since June we have made every conceivable effort to arrange for the collection on the Karl Zerbe painting which was sold during the exhibition in Belgium. We have written to you as late as September 21st and have had no reply.

We take it for granted that the Commission of Information, through which the consignment was made, is responsible for this money and I am writing again to ascertain when payment may be expected.

Sincerely yours

EGH1a

DARTMOUTH COLLEGE LIBRARY

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Assistant Librarians HAROLD G. RUGG ELLEN F. ADAMS ALEXANDER LAING

Business Office GORDON H. GLIDDON

HANOVER • NEW HAMPSHIRE

20 October 1948

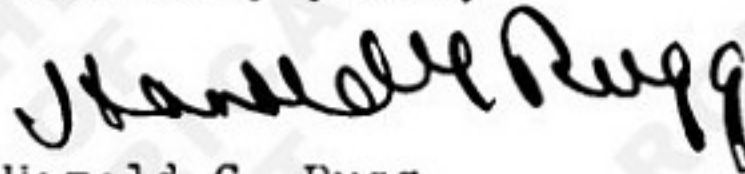
The Downtown Gallery
32 East 51 Street
New York, New York.

Gentlemen:

Some time during the summer, I believe, you had an exhibit of early American primitives, and in that exhibit were pictures of a Hanover couple with the statement, I am told, that the pictures were in the "Wilde Collection." I am wondering whether you can tell me where the Wilde collection is located. I would like if possible to get photostats of these pictures. I thought it might be in Cambridge in the Fogg Museum, or at the Boston Museum, but no one there seems to know of the collection.

Hoping I am not troubling you too much, I am

Sincerely yours,



Harold G. Rugg
Assistant Librarian.

HGR/K

October 20, 1948

Miss Shirley Garnett
1714 Hinman Avenue
Evanston, Illinois

Dear Miss Garnett:

Thank you for your telegram.

Much as I would like to cooperate with Schoolcraft, I find it impossible to extend my stay, and in other words, suffer through two speaking sessions so close together. Perhaps at some future time I can arrange to do this.

Have you had an opportunity to open the crates and if so, how do you feel about the selection? Incidentally, in choosing the pictures I had in mind borrowing some from you for the evening of the talk and return them to you the following day with a suggestion that all those present visit the exhibition to see the paintings again. Naturally I had to choose the cream to talk about.

I look forward to seeing you and Mrs. Fairweather.

Sincerely yours

DGHla

October 20, 1948

Mr. Billy Rose
33 Beekman Place
New York 22, N. Y.

Dear Mr. Rose:

Recently some one quoted you as saying that Jack Levine was the greatest American artist. Many of us agree with you.

How about coming in before the current exhibition closes to see the greatest example by this artist, together with several other pictures which are here at the moment. As you may know, he is one of the slowest producers in contemporary art and it is a rare occasion indeed that three of his pictures can be seen simultaneously. I do hope that you will take advantage of this opportunity. In any event, I have always wanted to meet you and look forward with pleasure to your visit.

Sincerely yours

EGH1a

October 21, 1948

Mr. Walter Lurie
Mutual Broadcasting System, Inc.,
1440 Broadway
New York 18, N. Y.

Dear Mr. Lurie:

On three or four occasion I have sat down to write a letter to Georgia O'Keeffe outlining your proposition. The more I thought about the matter, the more convinced I became that not only would O'Keeffe resent such a suggestion, but that we would permanently lose her as an artist in the gallery. The only reason I can offer her for making this out of \$1890 is that you just don't feel like paying any more. If you will read the copy of your letter, you will see that that is the only reason I can offer her. If you place yourself in her position you will realize how utterly impossible such a suggestion seems. As a business man you can also analyze it along the same lines. Suppose you bought a car on the installment plan and then got bored paying for it. Do you think that Mr. Chrysler or Mr. Cadillac would just write out the balance because you wanted to use that money for a jeep?

Why don't you let the transaction clear in the normal way and when you complete the payments start your new investment arrangement of alternating between the young, lesser known artists and an occasional big shot. I am sure I can assemble an excellent group of paintings for you in time, both aesthetically and from an investment angle. Meanwhile, don't you think it would be a good idea if you and Mrs. Lurie came in to see the current exhibition and give me some direction in your personal taste. Creative art today is so individualistic and so personal that it is difficult to be arbitrary in a selection for some one else unless the person indicates the phase of greatest interest to him.

I had a very pleasant time with you and hope that we can repeat it in the near future.

Sincerely yours

EGHla

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**ETCHINGS
PAINTINGS
WATER COLORS
FINE FRAMING**

OIL PAINTINGS RESTORED

166 NEWBURY STREET - BOSTON 16
COMMONWEALTH 6-5894

October 22, 1948

Mr. Charles Linn
The Deanton Gallery
22 West 13 Street
New York, New York

Dear Charles:

Joe Gersten said that he didn't like to be "T" if I couldn't be here for him. I have taken the liberty of going so, and I've closed the deal. I believe he will be the first of the group. The very best part of it is that it will be a good thing for the forces if its selling is good.

71 at reported at 6:00 PM on 11/13/68. He was injured in Boston. Of condition not known, no. exact.

[illegible]

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific information required.

2. 1 + 2 = 3

Boris

2000

2000

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MRS. DAVID S. JACKSON
55 WINDSOR AVENUE
BUFFALO 9, NEW YORK

October 23, 1948

Dear Mrs Halpert,

The pictures came last week-end and I finally got them unpacked on Sunday. After looking at them all week, I find that I am not as sold on the little water-color, as I thought I would be. Under the circumstances I feel the only wise thing would be to send it back to you. I am very sorry if it has caused you inconvenience in framing and shipping it. I will have O.J.Glenn: Co. get it off to you Monday.

I am delighted with the etching and very pleased to add it to my collection of prints. It looks blacker than the one in the Boston Cat. and I like it better.

A flu cold has just caught up with me and I am typing in bed and at the same time admiring the photos of the two paintings which came in the morning mail. I hope to be well enough to show these to Mrs Schoellkopf before we leave for N.Y.C. Tuesday night. I do so much want her to get in to the Downtown Gallery and see the originals.

Thank you for your invitation to meet Zerbe. We, unfortunately, will not be down in time.

Sincerely,

Martha F. Jackson

Hollywood, California
October 26, 1948

Mrs. Edith Gregor Halpert
c/o The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

I have your letter of October 21 which was forwarded to me on the Coast. It is not clear to me, but I will give you some of the reasons that prompted my letter to you.

When we bought the two O'Keeffe's from you for a price of \$6500.00, I was told by you that this was a great bargain, and in spite of the tenuous valuations of pictures I am told that this is not quite the case.

We made a deal to amortize this at \$250.00 per month, which will be done, but you write in your letter about asking for a cut of \$1880.00 in the price. Evidently you are in error on this amount, as after December 1 we will have paid you \$5750.00, which leaves a balance of only \$750.00; and I wrote that if we received an abatement of this amount it would bring my feeling on the deal into a happier frame of mind.

As a gesture I offered to buy \$2500.00 worth of additional paintings from you if this deal could be put through, but I don't want you to go to any effort on it, and so just forget the proposition.

I must confess I am a little surprised that you take the attitude you do, and I don't feel that we got a very good deal on this matter, but I don't need any favors from Miss O'Keeffe or the Downtown Gallery; and if you take the position you do, we'll just forget it. I do think it would have been a very nice gesture to have made this adjustment. Please note however, that we paid you a \$250.00 binder back in 1946, and starting March 1, 1947 paid you \$250.00 a month, which brings our total payments to \$5750.00 after the December payment is made.

In any event you have not answered my question about the insurance policies on these two paintings, so I will tell you again that while I insured them for \$9000.00 and had you appear as an interested party, I intend to re-insure them on January 1 for the same amount of money and have the policy payable exclusively to myself. I hope this will be satisfactory to you, and ask for an answer on this point.

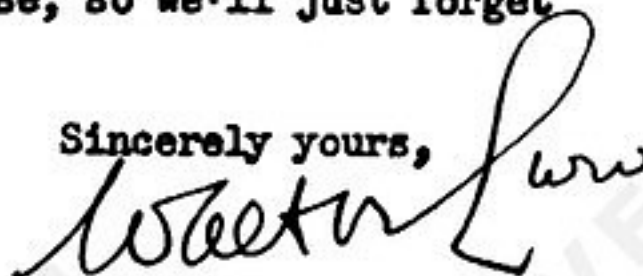
Mrs. Edith G. Halpert

-2-

October 26, 1948

The second paragraph of your letter is a very wonderful one, and I wish we were as aesthetic and as much interested in creative art as it seems to indicate. Unfortunately that is not the case, so we'll just forget about it.

Sincerely yours,



Walter Lurie

WL:g

KENTS ISLAND
NEWBURYPORT, MASSACHUSETTS

October 26, 1948

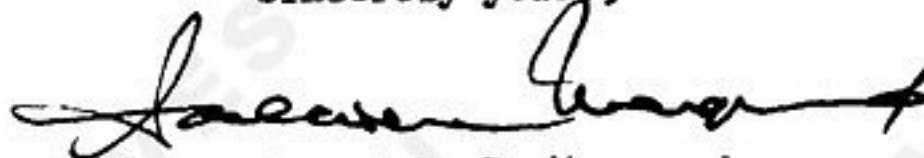
Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I'm most sorry not to have answered your letter of September twenty-first but we were away in Colorado and the letter was not forwarded. I'm sorry we couldn't come to the Sheeler preview but will drop in when we get to New York sometime before Christmas.

With kindest regards to you, as always,

Sincerely yours,



Mrs. John P. Marquand

AH:HL

October 27, 1948

Dear Harold:

Once again - and please make it the last time -- I swallow my pride in writing to you. You must realize, I am sure, how humiliating it is for me to 'phone you repeatedly, to write you repeatedly, with never an acknowledgement, never the mere courtesy of a response. No matter how busy you are, you must find a moment to consider your obligations.

You know how much the artists and I enjoyed your visits. Your enthusiasm for their pictures was a source of encouragement to the younger men, and an affirmation for the older, successful artists. You have been generous in lending paintings for various exhibitions, and we all appreciated you immensely. Based on your past behaviour, it is hard for me to believe that your interest in the artists can just evaporate completely, that your obligation to them can be so utterly ignored. In reference to the financial angle, I have advanced payments on purchases you made in a number of cases. In others, I am not in a position to do so. As agents, working on a commission, the gallery is not equipped to do this, and I trust that you will send us a check by return mail. It really is imperative! The statement for the firm and for you personally are enclosed.

And how about stopping by for a drink.

Sincerely yours

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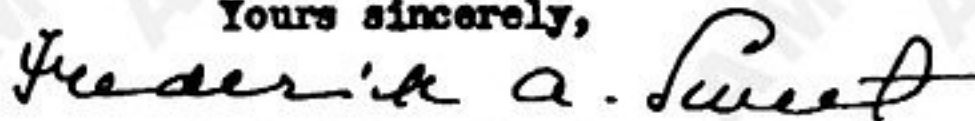
CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

October 27, 1948

Dear Mrs. Halpert:

Dr. Hans Huth and I are organizing an American exhibition of paintings executed before 1815 which will be called From Colony to Nation and will take place next April. In this connection we are making an extensive trip through the east and should like to come to see you on Thursday, November 4. I shall appreciate your showing us any material that might be of interest for the exhibition.

Yours sincerely,



Frederick A. Sweet
Associate Curator of Painting and Sculpture

Mrs. Edith G. Halpert
Downtown Galleries
32 E. 51st St.,
New York 22, New York

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

October 27, 1948

Dear Mrs. Halpert -

My failure to write and thank you for the photographs you sent me some weeks ago has been very much on my conscience, and I should like to apologize most sincerely for the delay. Things have been quite hectic with me, since this is the busiest time of the year so far as I am concerned, my wife has been quite ill, and I have had inadequate help both here in the office and at home.

I do want, however, to thank you for the pictures. Later on, when things have calmed down a bit, I want to write you more in detail about them and about a number of other things.

With kindest regards

Sincerely Yours,

A handwritten signature in dark ink, appearing to read "Jean Paul", with a stylized, flowing script.

THE UNIVERSITY OF CHICAGO

CHICAGO 37 • ILLINOIS

THE CENTRAL ADMINISTRATION

ROBERT M. HUTCHINS • *Chancellor*

ERNEST CADMAN COLWELL • *President*

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LYNN A. WILLIAMS, JR. • *Vice-President*

October 27, 1948

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I have been away from the fold for some time and I do miss my old associates. Why don't you call us when you come to Chicago? Plaza 2-5317, or the University of Chicago.

Just now I was asked by Mrs. Fred Biesel, Director of the Renaissance Society, to help out with a show at the gallery here for November 28. You have always been a friend-in-need to me, so I write to you to ask if you can produce anything along these lines:

EARLY DRAWINGS OF:

1. Adolf Dehn (c. 1921-1930)
2. George Grosz (c. 1915-1930)
3. Kuniyoshi (c. 1920-1930)
4. John Marin (c. 1905-1930)

I am getting in touch with Dorothy Miller, Pegcen Sullivan and Adolf. Perhaps we can gather about 10-15 of each of these men. What do you think? It should make a good, educational and impressive exhibition.

Sales by the Society have been good, I understand.

With kindest regards,



Albert Christ-Janer
Director, Humanities Development

October 28, 1948

Mr. Hermann W. Williams, Jr., Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Williams:

While we should be delighted to cooperate with you in connection with your show entitled De Gustibus, unfortunately the "Black Stove" by Kuniyoshi has already been promised to the Institute of Contemporary Art in Boston. It has been reproduced in their catalogue. May I suggest that either you or Miss Swenson, on your next visit to New York, look over our photographic records to find a substitute for your exhibition. Perhaps you will consider some of the other artists in the gallery as well. The list of all our painters will be found on the back of the enclosed catalogue. In any event I hope that you will come in to pay us a visit. I am sure you will find some very exciting material for your provocative show.

Sincerely yours

EGH1a

October 28, 1948

Mr. Winslow Eaves
320 Court Street
Utica, New York

Dear Mr. Eaves:

At last I found an opportunity to leisurely go through your photographs and read your biographical notes. I am very much impressed with what you have accomplished and feel that you have been progressing steadily.

I wish we could accommodate more artists in the gallery, but as I explained to you the responsibility of twenty-eight is not only the limit but is a little too great a problem. If by some chance I find that we can manage to do more, I shall communicate with you in the future. Meanwhile, thank you for letting me see your work. The photographs are being sent back to you under separate cover.

Sincerely yours

EGH1a

October 28, 1948

Mr. Maxim Karolik
Newport
Rhode Island

Dear Mr. Karolik:

Under separate cover I am sending you a photograph of the Thayer mourning picture for inclusion in my improvised catalogue which was forwarded to you several days ago. Most of the exhibitions were entered on the sheets accompanying the photographs, but our record of reproductions is not complete. As we discover additional information on any of the pictures, we shall keep you informed.

We received from the Boston Museum, a receipt for the twenty-two pictures and I hope that you have had occasion to see the collection in its new temporary environment. I feel very pleased about the selection and trust that you do also.

It was a great pleasure to meet you and I am particularly interested in the motivation and the analytical planning associated with your idea of the collection as a whole. I enjoyed talking with you very much and look forward to your forthcoming visit. Incidentally, I believe I mentioned in our telephone conversation that I was leaving for Chicago on November 8th, to be absent for about three days. Perhaps you can take the time to send me a note when you are planning to be in New York so that I can arrange to be here at the time.

I also thought you might be interested in the brochure which briefly outlines our work in the folk art field.

My very best regards.

Sincerely yours

BGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Newport, Rhode Island,
October 28, 1948

Mrs. E. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Your twenty-two pictures arrived safely. Mr. Rossiter and I looked them over carefully. Seventeen pictures we will keep; five we will return to you (2 pastel portraits, 2 still *L*ives, and one Memorial by Abbie Dodge).

We regret to return the Providence Belle, but her lips are damaged beyond concealment. We cannot tell whether the damage came from an ardent kiss or a passionate bite. Your experts can tell you better — they probably have more experience in that line. About the other four pictures I will tell you later, when we meet in New York about the middle of November.

Now I want to tell you something that, in my opinion, is also of interest to you. I believe that your Gallery cannot afford to be out of the thing Mr. Rossiter and I are planning.

We both hope to see you soon and talk the whole thing over with you. Then, I hope, you will realize that I am not merely a rich man playing with a hobby and afflicted with a collector's mania. My plan goes much deeper than that. And, if I am mad, there is "method in my madness."

When we meet, I will give you, as promised, some money on your bill.

Very truly yours,

Over

Maxim Karolik

P.S. We will reajust the bill when I see you. ~ As you know well the men at the Boston Truck Co., perhaps you can arrange for them to pick up the five pictures at the Museum of Fine Arts.

Please send me more photographs. I will return to you the photographs of the five pictures.

My address is: Newport, R.I.

M. K.

2649 Berkshire Road,
Cleveland Heights, Ohio
October 28th, 1948.

Dear Edith:-

How time "fugits"! I never miss Time's Art section since that's the only way I follow your career. I've been living on the dark outer fringe with no trips to New York since my fenestration operation with Dr. Lempert which brought a 90% recovery in one ear which is quite sufficient for good hearing.

I'm in the throes of helping Jordan and his wife, my younger boy, build a bungalow twenty miles out of Cleveland at Hudson. They are in the gargantuan task of building it with their own hands without paid labor and hope this fall to complete three rooms, three bedrooms, two baths and move into them when he has finished the radiant heating system and water lines. He commutes to Cleveland by railway, an engineer. He is the reason for this letter.

I want now to sell the remaining articles, some of which are with Mr. Vigenveno-I think he's a swell person-and some in my apartment. In his December, 1947, letter, we agreed on the following prices but so far he hasn't sold them.

Catalog Number	Vigenveno's prices, netto me.
103 Cezanne drawing	400.00
117 Derain oil, head	500.00
128 Guillaumin oil	500.00
55 Despiou bronze, Maria Land	900.00
53 Renoir bronze, La Lavandiere	900.00
54 " " Forgeron	700.00
137 L'Hote, pastel	100.00
140 Verge-Sarrat, watercolor	100.00
Pene duBois, watercolor	100.00

Articles I have here at home, never listed, with a gallery.

124 Coupine oil, "Passage par des Alpes."	
61 Prendergast oil, "Autumn"	
65 " watercolor, "Beach."	
67 Bloane Sloan oil, "Red Kimona."	
51 Maillol bronze, Baigneuse	
Sloan etc. ings.	

I hate like the dickens to impose on you again after your wonderful help in the past, but would you sell them this winter, at what prices and how? I should blanch or faint over the back of my chair at the sheer nerve of asking such questions, I know. I'm dying to hear all about the gallery and your summer, I suppose in upper New York at the Dutch house.

Yours as ever and penitently,

Michael H. Lamb

Oct. 28-1948

Dear Mrs Halpert:

I have directed Grand
Central Gallery to take
over Vita Nova and
offer it for sale. Mr.
Barrie is to send for it.
This is your authority
to deliver the work to
his agent.

Allen D Allen

Director

To
Mrs Halpert
Downtown Gallery

Swap Gallery
The Barclay

ROY R. NEUBERGER
ROBERT BENNETT BERMAN
HOWARD W. LIPMAN
JOHN R. McLAUGHLIN
MARIE S. NEUBERGER
JULES BLECHER
DONALD F. HINE
WENTWORTH P. JOHNSON
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CORTLANDT 7-2600

October 29th, 1948.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am enclosing the valuations you gave me in May. I would appreciate very much a letter from you dated early in November, 1948, giving the valuations of six paintings instead of seven (deleting the Fredenthal). I might add that for the remaining two paintings I am getting valuations from other galleries, to save you any additional trouble.

Thanking you, I am,

Sincerely yours,

Roy.

RRN:jjm

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October 29, 1948

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Philadelphia, Pa.

Dear Mr. Fraser:

I am very eager to have your reaction to the group of Marin watercolors which we selected and sent to you on Monday. A consignment slip was mailed several days ago. You will note that I chose twenty-one pictures as it seemed imperative to include that many in a true retrospective, with the various phases represented. The Marins were so good natured about it that I took advantage of the situation and kept adding more and more pictures. If this exhibition does not get Philadelphia on its heels, I think you and I had better choose another profession. Don't you agree with me?

Have you written to the Marins inviting them? I have said nothing to them about it although I have planned to accept your kind invitation to the opening. Incidentally, would it be possible to extend an invitation to Dr. and Mrs. Michael Watter at 1901 Walnut Street, Philadelphia?

Your secretary no doubt advised you that we requested the omission of the Marin prices in the catalogue. After succeeding in cutting the prices to such relatively abnormal figures, we did not think it advisable to publicize the fact generally, as it would have some effect on the immediate market and would antagonize a number of people who have paid much higher prices for similar pictures. Apropos of the prices, I thought I should tell you that the 15% taken by the Pennsylvania Academy cannot be allowed on these figures, and I would suggest that you mark the pictures up accordingly in order to carry out your regular routing of the 15% commission. This applies both to purchases and sales, as we do not work in the regulation manner with the regulation commission in the Marin situation. I know you understand.

My best regards.

Sincerely yours



EASTERN UNION

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SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

JOSEPH L. EGAN
PRESIDENT

(20)

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